Dramatic
Mirror
and THEATRE WORLD

20 Cents
AUGUST 6, 1921

DRAWN BY CHARLES GORDON BAXTON

CHARLES GORDON
Leading Man in Pictures

Broadway Buzz • News Vaudeville

BONWIT TELLER & CO.

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Dramatic Mirror and THEATRE WORLD

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Out in New York on Thursday, dated the following Saturday

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Popular young screen actor who will be seen in a principal role of "The Lying Truth," Marion Fairfax's first independent production

Page S. Jay Kaufman!

IT mustn't go through.

The proposed duty on raw film.

And I say it mustn't because if the proposed duty of 30 per cent on raw film becomes a fact the price of film here will rise and rise so high that making motion pictures here will grow correspondingly less.

90 per cent of the world's output is made here by one firm.

That means a monopoly.

Because one firm makes it.

So that the whole point is simply whether when one American firm makes almost all of a certain product it is right to keep out the foreign product by tariff. I am for our American manufacturer but I am less for him than I am for a great industry. And the choice between the two is simple.

Tell your congressman whether you agree with me.

On First Night Applause

The avalanche of first nights will soon be upon us.

And based on an experience that covers hundreds of first nights I advise the managers to take up the matter of applause.

To curb it.

To cut it down.

To make it impossible.

Friendly (? ? ? ? ? ?) applause I mean. The applause that greets Miss Noone who has three lines. The applause from the two seats she plays is successful, the profits will bought. The applause that follows when she walks off. The applause that takes a curtain up again and again when the audience knows that the act was so bad that the curtain should not have risen again.

Good plays get applause. I have never seen a really good play badly received by a first night audience. And on the other hand I have seen dozens of plays ruined by claques. And not only the claques sent to the theatres by the composers.

And as to acting. Jane Grey was a triumph the other night in "The Teaser." When she appeared for a curtain call after the second act she was given an ovation.

There's the answer.

DOLORES CASSINELLI

Who will have an important role in the Paramount "Peter Ibbetson," starring Elsie Ferguson and Wallace Reid

On a Ten Dollar Risk

In Washington Lou Bell has cut a wide swath. This youngster has been an actor, a publisher, an editor and a producer. Now he plans a co-operative company there. From the announcement let me give you some of the ideas:

"The receipts of a play now running on Broadway have exceeded two and a half million dollars. This play will continue to earn money for the next seven years. The investment in the original production was less than two thousand dollars. Mutual Productions will produce ten new plays, carefully chosen from the works of successful authors. If one of these plays is successful, the profits will be enormous. Out of the five plays produced in Washington last year under the plan to be used, two were successful. In offering stock in this company the officers realize that loss is possible, and to prevent the venture of accumulated savings they have restricted the sale of stock to one share to an individual. No one may risk more than ten dollars."

An excellent idea for the Green Roomers' repertory idea.

On the Censor Conference

The idea of Carl Laemmle is interesting—if true.

That is, will the censors who have been invited by him to a conference at Universal City in California go there to confer?

On the face of it the thing sounds impossible. Unless the censors would say, "Well, we'll get the trip at his expense and we'll still think as we please."

I hope they go. I'd like to go, too. And not so much because of the trip in August across the country, but because I'd like very much to meet all the censors and see just what their views are. See how they think. See whether they are as broad as they are supposed to be.

Whether Mr. Laemmle will reach an understanding with the censors as to what can and what cannot be produced—as is his idea—the trip will result in a cordiality that must help motion pictures. As Mr. Laemmle says: "We must open the door and let in the light of common sense and common understanding on the censor situation. Notwithstanding all their efforts, the producers do not yet know what all the boards insist on, and there is no uniformity in state and city board decisions. If this meeting brings the censors together so that their rulings and requirements are more in conformity, it will be very helpful. And if producers, directors, scenario writers and authors can be shown what is and what is not admissible, much time, money and effort can be saved. In our own case we have a tremendous amount of money tied up in the 'Foolish Wives' picture. This film may or may not conform to all the requirements of the various boards, but we shall feel much more confident in sending it out, and so will every exhibitor, if the boards themselves have had a hand in cutting it."

On the Amateurs' Play

A prominent manager—take my word for his prominence—told me that not one play in a thousand that is submitted by an unknown man is worth reading.

Is this discouraging?

But he adds that every play submitted to his office is carefully read so that if it has the faintest possible chance of an idea, it isn't lost.

That should encourage you.

I suppose everyone writes plays because everyone thinks it is so easy. They see a play in a moving picture and they at once say, "Well, if that's a success, I can do that." And so they begin. When they have done about one-tenth of the job they begin to see that it isn't so simple. That to bring about a conflict, to sustain the interest, to create suspense, to get laughs and finally to satisfy the actors—these are not the simplest things imaginable.

On the Marcin-Bolton-Hopwood Combination

I am eager to see how the Max Marcin, Guy Bolton and Avery Hopwood combination to build their own theatre for their own plays will work out.

It's a bully idea—in theory.

The part of it that interests me most is that if they get together on a play, each one being permitted to find all the faults they like, the result should be a very good play.

But, will they allow each other to express their opinions?

Ah, that's another matter.

On the Stadium

Make it your business to know the Stadium.

Here's outdoor music of the finest. A real CHARITY if ever there was one. Charity which means solace, and inspiration, and a host of other things that the "wise" ones say we mustn't talk about but which they all like just as we do.

ARE YOU A SLACKER?

Or, are you willing to enter the fight against the Blue Laws that are threatening us everywhere? And the time to begin your fight is before the enemy gets his forces together. The enemies of your liberties.

AND ALL YOU NEED DO IS AGREE TO FIGHT ALL BLUE LAWS. NO DUES. NO WORK.

Name .....

Address .....

Cut out and mail to S. Jay Kaufman, Dramatic Mirror, 133 W. 44th St., New York.

NAZIMOVA *Whose appearance as "Camille" in the film version of the famous play which Metro is to release is awaited with a great deal of interest.*

Broadway Buzz

VERA MICHELENA, prima donna of the Follies, warns girls against marrying matinee idols, claiming that actors can not even support themselves. Those are harsh words, indeed, though we must admit we know of many prominent performers who are always supported by large companies.

. . .

Ned Wayburn has engaged a jazz band composed of women for his new show, "Town Gossip." After considering the title, we agree that men would seem out of place. Now, all together girls—"Well, of all the conceit I ever heard!"

. . .

"The Night Cap Postponed"—Headline. That's nothing new. So far as we are concerned, the night cap has been postponed for quite some time, and a glass of water has proved a very poor substitute.

. . .

The Muse Works

Corse Peyton has gone in for poetry. Corse became involved in a controversy with a couple of Hootch Sniffers the other night owing to his companion which consisted of a glass of suspicious looking beverage. Corse wrote the following poem which he dedicated to the dry agents and it is entitled "The Strong Arm Fisherman." Read it and weep.

His rod was made of iron stout,
His line of lenthy chain,
He baited his hook with tiger nails,
Then sat on a rock and fished for whales.

. . .

While in Europe, Morris Gest procured the American rights to a spectacular production entitled, "A thousand And One Nights." Judging from the title Mr. Gest evidently intends to eclipse the record run made by "Lightnin'."

. . .

A Scottish Expenditure

Harry Lauder is scheduled to arrive in this country early in October and before opening in his new show he has announced that he will spend—what do you suppose? A vacation? Righto.

A Professional Paean

We've heard the gallant father as he loudly yelled with joy,
On being told his new born child was a healthy bouncing boy;
We've heard the screams of baseball fans who madly waved their hands,
On seeing Ruth take hold of one and drop it in the stands;
We listened to the bedlam on the second of July,
When Jack Dempsey stopped the Frenchman underneath the Jersey sky;
We've also heard a screaming mob who yelled and danced with glee,
When a filly trotted home in front at a price of ten to three;
But their shouts were merely whispers, and on that we'll bet our boots,
When compared to the noise on Broadway when the actors get their routes.

JED.

. . .

Every Cloud, Etc.

Irene Bordoni, the French-American actress, is responsible for the statement that the corset is coming back and will soon enjoy its former popularity with American women. If the women do not go back to corsets, declares Miss Bordoni, they will soon resemble a walking barrel and will lose their attractiveness so far as the masculine eye is concerned. We are not so sure about that. During these dark days of prohibition, anything resembling a barrel is bound to be looked upon with favor.

. . .

Al Jolson recently paid $25,000 for one-quarter interest in "Gertie's Garter," which recalls the ancient gag about garters being high.

This Wins the Season Pass to a Cemetery

Dear Editor:

Some time ago you announced that the theatres would reduce their prices for the coming season and last week you came out with a statement that the Hippodrome next season would charge $1.50 top. I consider that an outrageous price for a gallery seat.

Sincerely,
May I. Croak.

. . .

A young girl was recently operated upon for bow legs, so for her sake let us hope that short skirts will remain for a long, long time.

. . .

The husband of Billy Allen, well known dancer and stage favorite, is being sued by a dressmaking concern for $11,000 for clothes purchased by Miss Allen. Many of the gowns were christened with fancy names such as Lady Fair, Morning Glory, Margot, etc. After looking over the list of names we consider Margot the most appropriate. Ma got the gowns and Pa got the bills.

. . .

Wasn't It the Man Who Invented Dear Old Przemysl?

Mildred Considine, scenario writer, has sued Douglas Fairbanks and Mary Pickford for $11,500 owing to the fact that her name was omitted from a certain film. Who said what's in a name?

. . .

The daughter of William Jennings Bryan has written and directed a moving picture and is desirous of placing it for a Broadway run. So far as the run is concerned, it seems as though the daughter is a chip of the old block. Here's hoping she has her Dad's endurance.

Shaun Glenville, the Irish comic, admits that he had been in New York three months before he knew Babe Ruth wasn't a girl.

. . .

According to reports we hear that Emanuel List has sung "Eli Eli" over 500 times. Judging from his performance, Mr. List must be a graduate of Yale.

. . .

The vaudeville club in London was recently raided by the police who charged the members with playing poker. The case was dismissed when the court announced that there was no harm in the game and that it was both interesting and skillful. From a showman's point of view, we'll say it is. Many an opener consisting of a song and dance pair has by skillful performing won the plaudits of a full house.

. . .

According to reports, the Cherry Sisters are to be resurrected and will make their appearance on the stage during the coming season. Shades of the Garbagemen's Ball! The Fruit Sisters will be remembered as being America's best bad actresses. (Apologies to Corse Peyton) whose vaudeville efforts always brought forth an avalanche of unhealthy fruit from the mob out front. We thought Amateur Nights were a thing of the past, but if the Cherry Sisters are sincere in their desire to uplift the modern stage, they will no doubt be welcomed by many strong right arms and the contributions will not consist of pennies. Boys, page the garbage man.

. . .

It is reported that Henry Ford has offered to purchase the Famous Players Studio in Long Island City. Whether or not the picture corporation shall develop into a flivver remains to be seen.

. . .

Abe Attell is going to open a shoe store on Broadway. Most shoe stores carry stockings, but judging from the Chicago baseball scandal it is hardly probable that Attell will endeavor to sell White Sox.

Artie Chokes

He Gets the Laugh, All Right

HA! HA! O. BOY!
"HO! HO!"
HE! HE! "HA-HA!"
HOT DOG! I'M KNOCKING 'EM COLD- LISTEN TO 'EM LAUGH!
THOUGHT
HO-HO.
HA-HA!
BUT PAUSE A MOMENT DEAR READER- WAS OUR HERO'S GAGS GETTIN' THE LAUGHS- NO! LOOK HIM OVER FROM HEAD TO FOOT AND SEE THE MAIN REASON FOR THE BIG "WOW"
"GARTER"

CARUSO DIES IN ITALY

Famous Tenor Succumbs After Operation—Had Brilliant Career

DESPITE numerous reports as to Caruso's complete recovery of health, the great tenor died suddenly Tuesday morning, following an operation in Naples, Italy. He had gone to that city May 28, in the hopes of regaining strength he had lost through the illness which began Dec. 11, 1920, during the first act of "Elsir d'Amore," at the Brooklyn Academy of Music. On this occasion the audience was hastily dismissed. Two nights later though, Caruso re-appeared to the best advantage in "La Forza del Destino," on the Metropolitan stage. But two weeks after he was compelled to retire, and since then the entire world has been following the news about his health and return to the stage.

His career was a phenomenal one, its brilliancy unmatched by that of any other singer in the world except Patti. In his youth, his voice was less than ordinary. His father disliked music and was persuaded only with great difficulty to permit his son to abandon engineering for a musical career. The boy sang from his fourteenth to his eighteenth year in a church choir, when his voice changed. To make matters worse, he was summoned for four years' military service. By a lucky chance he met a music-loving major, who obtained a substitute for him, who served two years. This major arranged for Caruso's training, under competent masters. His success was by no means speedy in coming, for his real genius and sensational vocal powers were slow to demonstrate themselves. When he did finally win recognition, he gained it for all time.

His first successes were on the continent and in South America. His appearance in America was delayed a number of times, but once he had arrived here, he made America his permanent home and married an American woman.

His achievements in the world of opera were gigantic. He sang more strenuously than any other tenor had ever dared to sing; and he learned scores of roles, all of which, he declared, he regarded with equal fondness. His acting ability was very slight at first, but by dint of constant training he gained a certain histrionic power. His life, in fact, was one of martyrdom to art, as he rehearsed constantly and spoke frequently of the great task of keeping up with his own renown.

Caruso's earnings were enormous in opera and in the making of records. On the occasion of his recent appearance in Havana he is said to have received $10,000 a concert.

Fete at Palais Royal

The new Palais Royal Japanese Garden opened with a charity lawn fete last Thursday night. Ed Wynn, originally chosen to act as master of ceremonies, was kept away by the illness of his wife. His place was taken by Charles Winninger. Among the artists who appeared were Marguerite Sylvia, George White, Ann Pennington, Blanche Ring, Richard Carle, the Duncan Sisters, Fay Marbe, the Farber Sisters, Margaret Severn, Gretchen Eastman, Savoy and Brennan, George McKay, Delyle Aida, Julia Kalety, Eleanor Griffith, Vanda Hoff, and Al Herman.

• • •

"Irish Eyes" Rehearsing

Rehearsals have been started under the direction of the author, E. E. Rose, of "Irish Eyes," which will be Walter Scanlan's starring vehicle for his second season in the Irish singing field under the management of George M. Gatts. Mr. Scanlan opens his season at the Plymouth Theatre, Boston, August 15. In his support will be Charles W. Dingle, Frederica Going, Lydia Kane, Bennett Finn, Oliver Meehan, Pacie Ripple, Clay Cody and George Kershaw.

• • •

Stars for Chicago Opera

Twelve European opera stars, at least two of them from the Paris Opera, are to be added to the personnel of the Chicago Opera Company next season, according to George M. Spangler, business manager of that organization, who has just left Paris for the United States by way of Belgium. Mary Garden is now in Monte Carlo. She expects to leave there for the United States early in September.

Theatre on Century Roof

The Shuberts announce that the Century Promenade is to be opened shortly as a regular theatre. It is planned to present a series of revues, beginning with the new "Midnight Rounders." The new arrangement calls for one performance nightly at the usual theatre hour, and two matinees.

The cast of the new "Midnight Rounders" includes Jimmy Hussey, Mae West, Clarence Harvey, Ann Toddings, Frank Hurst, Gladyn James, Cliff Edwards, Beth Stanley, Eddie Hickey and others. The music and lyrics are by Jean Schwartz, Lew Pollak, Owen Murphy and Al Bryan. Allan K. Foster is staging the production.

• • •

Mrs. John Steel Sues

Sidonie Espero has started a suit for separation from her husband, John Steel, the tenor of the Ziegfeld Follies. She alleges cruelty and also that her husband has shown a preference for other women. He has conducted a campaign of silence, she claims, and for days at a time will not speak to her.

The Steels were married in November, 1919, and have a son five weeks old.

• • •

Manager Slashes Wrists

Joseph W. Spears, for fifteen years a theatre manager for George M. Cohan, slashed his wrists with a razor in the hotel where he lived, and was taken to the hospital in a critical condition. George M. Cohan said he had noticed that Spears had not seemed well of late. Mrs. Spears has been ill for a long time and her illness is thought to have been the cause of her husband's act.

"Dulcy" August 13

"Dulcy," the new comedy by George S. Kaufman and Marc Connelly, will open at the Frazee Theatre on Saturday, August 13. George C. Tyler is making the production of the play in association with H. H. Frazee. "Dulcy" will be played by Lynn Fontanne. Others in the cast will be Gregory Kelly, John Westley, Wallis Clark, George Alison, Gilbert Douglas, Howard Lindsay, Harry Lillford, Elliott Nugent, Constance Pelissier and Norma Lee.

• • •

"The Wheel" Succeeds "Lightnin'"

Winchell Smith's new comedy, "The Wheel," will follow "Lightnin'" at the Gaiety Theatre, opening on August 29. The former play will close August 27 and open at the Blackstone, Chicago, the following Thursday.

• • •

William Chester Dies

Theatrical people throughout the country will be sorry to hear of the death of William Chester (Dodds) who died July 28 at St. John's Hospital, Long Island. He is survived by his wife, Mrs. Minnie Chester. Mr. Chester was the originator of the Canine Statue Dog act, which he first presented in 1876.

Margaret Anglin with Shubert

Margaret Anglin has entered into an association with Lee Shubert for the production of various plays. The first of these, called "The Open Fire," by Hulbert Footner, will be produced this week at the Strand Theatre, Far Rockaway. Mr. Shubert will also direct Miss Anglin's regular season, which will comprise a tour of the principal cities in "The Woman of Bronze," and a season of classical repertory in New York next Spring, which will include a Shakespearean tragedy, a Greek play and probably a revival of "The Trial of Joan of Arc."

• • •

Bonstelle Company Bill

"Call the Doctor" is the bill being offered by the Bonstelle Company in Buffalo the week of August 1, with Juliette Crosby playing the Janet Beecher part. Rollo Peters, the young artist-producer-actor, has joined the company for a few weeks. The season ends the week of August 29.

• • •

Irene Franklin Engaged

Irene Franklin has returned from a stay in Los Angeles, and has been engaged by The Bohemians, Inc., for "The Greenwich Village Follies 1921."

GARETH HUGHES

Who is now at work on his third production for Metro, entitled "Little Eva Ascends." The first, not yet released, is "The Hunch"

NEW LONDON PRODUCTIONS

"M'Lady" Seems Doubtful—Hawtrey in "Ambrose Applejohn's Adventure" —"After Dinner" Is Good Show

NEW productions in London still go on, and come off after a few weeks. There is no doubt that the terrible anti-theatre weather is killing the shows at present, but there are hopes that it will soon be over.

Edgar Wallace's first play, "M'Lady," produced at the Playhouse, is obviously a first play, written rather badly and hurriedly. It is a drama with many potentially sensational items, but it is spoilt somewhat by faulty constructional treatment. The acting is good, but the casting might have been better. Good support is given by Henrietta Watson, E. Dagnall and Helen Spencer, and Edward Marris shows distinction in production.

Charles Hawtrey pleased all his lovers in a new show at the Criterion, "Ambrose Applejohn's Adventure." It is a comedy-dramatic venture, containing a dream where Charles imagines himself a daring pirate. The situations are cleverly romantic and the acting is glorious. Hilda Moore plays the leading lady part well. Thomas C. Dagnal, who presents the play, undoubtedly has another success.

"The Dummy," which did not do so well when it came here from New York in 1915, is now at the Empire as "Some Detective." Wee Georgie Wood has a fine chance to shine as the page boy, and Ethel Irving proves herself a sterling actress as Rose Hart. Other supporting parts are well played by Jessie Winter, George Hestor, Martyn Roland and S. T. Ewart.

Ernest Rolls has succeeded in transplanting a superlative music hall program to the Lyric Theatre, under the title of "After Dinner." It includes Harry Green in his delightful "Cherry Tree" sketch, Nat Ayer at the piano, Jennie Benson and George Graves.

Amongst the plays which seem to be still doing well are "If," with Henry Ainley and Gladys Cooper at the Ambassadors; "Sybil," with Jose Collins at the Daly's; "The Knave of Diamonds," at the Globe with Violet Vanbrugh; "Bull-Dog Drummond," with Gerald Du Maurier at Wyndham's; "Puss! Puss!" with Lee White and Clay Smith at the Vaudeville, and, of course "The League of Notions" at the Oxford.

R. H. Gillespie, managing director of Moss Empires, has been answering criticism on his policy of introducing too many American acts on his tour, but he states this is the fault of the British artistes themselves for getting their shows stale, an item I mentioned a few weeks back. It is also the fault of some other managements, who seem to encourage the star turns to become stale by rebooking them in their old acts.

FRANK J. WOOLF.

MAY ALLISON

Star of Metro pictures, whose latest release is "The Last Card," in which she does some excellent work

Will Celebrate Vaudeville Anniversary

Preparations are being made by vaudeville actors and the managers of vaudeville theatres throughout the country for the celebration, the coming autumn, of the thirty-eighth anniversary of the founding of Keith vaudeville by the late B. F. Keith. The original vaudeville house started by Mr. Keith was on Washington Street, Boston.

The National Vaudeville Artists' Association will turn out in full force to do honor to the man who had the original idea of lifting the "varities" to the plane of family entertainment. Benjamin F. Keith progressed from a tiny store show, where a little black baby in a bottle was his "star attraction," to the chain of theaters across the country which to-day bear his name.

• • •

Lubovska Sues Vivaudou

Desiree Lubovska, Russian dancer, has filed a suit for $100,000 damages in the Supreme Court against V. Vivaudou, Inc., perfumers. She complains that Vivaudou caused her picture to be published on July 17 as part of an advertisement, without obtaining her authorization. This picture, says the dancer, displayed her in a "meager costume," and the advertisement said Mme. Lubovska posed for it for advertising purposes, which she denies.

• • •

In "Mask of Hamlet"

Maria Ascarra, who recently played the lead in "Spanish Love," and Lionel Adams will have the principal parts in Ario Flamma's "The Mask of Hamlet," being staged by Cecil Owen, which will have its premiere at the Princess Theatre, August 22.

• • •

"Night Cap" August 15

Max Marcin announces that the postponed premiere of "The Night Cap" will take place at the Thirty-ninth Street Theatre on August 15th. The first presentation took place in Stamford, Monday.

Music Temple Plans

A ten million dollar opera house, with a seating capacity of at least 10,000 and at popular prices, is contemplated as part of the program of the Music Temple of America, Inc. The Music Temple of America, Inc., founded and directetd by Bertrand de Bernyz, is designed to seek out musically inclined persons, cultivate their talents, bring them before the public, and also to provide shelter and other aid for those of them who are needy. One of the principal aims of the Music Temple of America, says Mr. de Bernyz, is to shatter the lie that "English is not a singable language."

Mrs. Raymond Havemeyer has tendered her services and her wealth to the cause of the Music Temple of America. U. S. Senator Davis Elkins of West Virginia, and Wm. B. Price, attorney general and leader of the Woodmen of the World, are other enthusiastic members of the organization. Mr. Price has established 120 branches of the Music Temple throughout the United States.

• • •

"Tangerine" Opens

"Tangerine," the new musical comedy which will start an engagement at the Casino next week, opened at the Savoy Theatre in Asbury Park on Monday, Julia Sanderson is the star and is supported by a cast which includes Frank Crumit and John E. Hazzard.

Burlesque Peace Plans End

All peace negotiations between the burlesque theatrical managers and the stage hands and musicians virtually came to an end at a meeting in the managers' offices of representatives of some seventy theatres throughout the country and officials of the union.

The managers submitted articles of agreement which the union officials said they had no authority to act upon for the various locals. The managers then said they would proceed to carry out their open shop policy along the lines set forth in the articles they proposed.

After the meeting Sam A. Scribner, President of the Columbia Amusement Company, said: "I decided on the open shop policy two months ago. The open shop will be in vogue in burlesque next season, and every other season that burlesque can have the name of Sam Scribner associated with it."

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Preparing Jolson Play

Al Jolson, accompanied by Harold Atteridge, librettist of the Winter Garden, and Sidmund Romberg, composer, has left for the Adirondacks, to spend a few weeks preparatory to beginning rehearsals of his new play. Mr. Atteridge is writing the book of the new production and the vacation will include a series of conferences on the subject of the play.

20 YEARS AGO TODAY

Henry Irving and Ellen Terry Make Revival of Shakespeare's "Coriolanus" at the Lyceum Theatre in London.

May Boley and Lieutenant Frederick Lindsay Nicholson, of England are Married in New York.

Liebler and Company Engage Eleanora Duse for Tour of the United States in Five Plays by Gabriele D'Annunzio.

5 YEARS AGO TODAY

"Jane Clegg" Receives Its First American Production at Stamford with Cast Including Katherine Grey, Wallis Clark and Kate Mayhew.

Paramount Presents Mary Pickford in "Hulda from Holland."

Marshal Neilan Directs and Plays the Title Role in a Film Version of "The Prince Chap" for Selig.

PLANS SHOW FOR HIPPODROME

Big House Opens Sept. 3 with Reduced Prices

Charles Dillingham announces that in spite of rumors to the contrary, the Hippodrome will have its annual show this season as usual. The big theatre will be the leader in the move toward an economic price scale. There will be no seat higher than $1.50 at night and one dollar at the daily matinees. The opening date is set for September 3rd and its title will be "Get Together. The new revue will again be arranged by R. H. Burnside.

Fokine and Fokina, the famous Russian dancers, will present a new ballet in which they will both appear. The huge ice surface will be restored, and a new ice ballet by Hugo Bartushek from the Admiral's Palace in Berlin has been secured by Mr. Dillingham with Charlotte returning from abroad to head the group of skaters which includes Paul Krechow and Howard Nicholson. Bert Levy, will return from abroad with an entire change of program. The Three Bobs, Moran, the French Comedian; Ferry Corwey, Marceline, the Kaeths, a Holland importation; the Graf Trio and a novelty called "What?" will be seen in the show.

Mr. Dillingham has also reserved a limited space on the bill for a photoplay, which will be changed at stated intervals. The first release will be the latest comedy picture made by Max Linder.

R. H. Burnside will start rehearsals August 8th.

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Get San Francisco Theatre

Herbert Harris, son of Sam Harris of the Ackerman-Harris vaudeville circuit, backed by a syndicate of San Francisco capitalists, will take over the Curran Theatre on September 1, as the first in a chain of playhouses to be operated on the Pacific Coast. A contract has been signed between Harris and Sam and Lee Shubert, which provides that all Shubert productions will play at the Curran Theatre in San Francisco. The house will reopen about the first of October.

THEATRE PRICES TO BE LOWER

New Season Promises $2.50 Top With Musical Shows at $3.00

IN keeping with the general "back to normalcy" movement, the theatres are planning a general reduction in prices for the coming season. Whereas in the past the standard price for dramatic attractions has been $3.00 and for musical productions $3.50, indications are that the top prices for the new season will be fifty cents lower in each case.

The announcement of Charles B. Dillingham that the Hippodrome will be re-opened, with a $1.50 top price for evening performances, is a return to the rates that prevailed four years ago. The new plays about to be offered by Mr. Dillingham, will ask the $2.50 rate, though his musical productions will demand $3.

The A. L. Erlanger production, "Two Little Girls in Blue," is a musical comedy charging only $2.50 and Erlanger's ally, Charles Frohman, Inc., will present Otis Skinner in "Blood and Sand" at the $2.50 rate. David Belasco also will adopt the $2.50 scale. The Selwyns will open "The Circle" with six stars at $2.50.

"The Last Waltz," is charging $2.50 except Saturday nights, and this policy is to be followed by the Shuberts in all their offerings.

Sam H. Harris intends to follow this policy except for productions at the new Music Box, where the rate for a while will be $4.

The three plays which have been produced thus far this season all observe the new rate.

"Swords" to Open New National Theatre

Walter C. Jordan's National Theatre, the latest addition to the list of Broadway playhouses, is now nearing completion in Forty-first street, west of Seventh avenue. This is the first venture of Walter C. Jordan as owner and operator of a metropolitan house. The theatre was designed and built by William Neil Smith, and has a seating capacity of 1,200.

Brock Pemberton has concluded arrangements with Mr. Jordan whereby he will open the new house with his production of Sidney Howard's play, "Swords," in which Clare Eames will have the principal part, during the week of August 29.

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Southern Vaudeville Record

Statistics gathered by the local theatrical colony at Richmond, Va., show that the closing of the Academy of Music on July 16 marked the end of a continuous run of vaudeville, which is said to break all records in the United States south of Baltimore. Under one local manager Keith vaudeville scored a continuous run of 295 weeks, with the exception of two weeks during the influenza epidemic, when the theatre was closed by the health authorities.

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Letter for Mercedes Smith

The Vaudeville Managers' Protective Association, Room 909, Columbia Theatre Building, 47th Street and Broadway, New York City, has a communication of unusual importance for an artist by the name of Mercedes Smith. Anyone knowing the whereabouts of Miss Smith will confer a favor by having her write to the V. M. P. A.

• • •

For "Don Juan"

Frank Reicher has engaged Stella Larrimore, sister of Francine Larrimore, for the cast of "Don Juan," in which Lou Tellegen will be starred at the Garrick Theatre, opening early in September. Lee Simonson will design the sets and costumes.

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Montauk Opens Season

The Montauk Theatre, Brooklyn, will open for the new season on Monday, August 29, with "Lightnin'," played by a road company.

Ticket Agencies in Court

Carl Brecher, Assistant United States Attorney, last week filed informations charging eleven ticket agencies with failing to file with the Collector of Internal Revenue monthly reports as to the number of tickets they have handled, and also stating their purchase and resale price. They are David Warfield, Louis Cohen, the Equity Ticket Office, Tyson & Co., Inc., the General Ticket Company, Leo Newman, the Royal Theatre Ticket Company, Theatre Ticket Company, Inc., Jacobs Opera and Theatre Ticket Office, Broadway Theatre Ticket Office, and Arrow Theatre Ticket Office.

• • •

Buy Denman Thompson Homestead

The old Denman Thompson homestead in Swanzey, N. H., has been purchased by the Knights of Pythias of the State and will be converted into a home for the aged and infirm members of the order, of which there are about 7,500 in the State. The property includes a large mansion and about 25 acres of land bordering on the Ashuelot River.

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To Remodel Royal

Sunday marks the close of the current season at Keith's Royal Theatre. The house will be closed until Labor Day and thoroughly renovated. Many changes will be made in the dressing rooms back stage such as the installation of shower baths in each and the equipment of a complete clothes pressing plant.

• • •

Hanley Sues Ziegfeld

Jack Hanley, who formerly did trick juggling in Florenz Ziegfeld's productions, started suit last week against the manager for $8,000 which he alleges is due him on a contract made January 9, 1921, for services throughout the year, but in spite of which, he says, he was discharged.

• • •

"Enter Madame" Opens

"Enter Madame" open its road tour in Atlantic City Monday under the direction of Brock Pemberton, with Gilda Varesi in her original role. Henry Stephenson is playing the part originally played by Norman Trevor.

Equities—XXV

IVY SAWYER

A. E. A. member who with her husband, Joseph Santley, will appear in Irving Berlin's "Music Box Revue"

Lipkowska in "Merry Widow"

Mme. Lydia Lipkowska, the young Russian prima donna, formerly of the Metropolitan Opera Company, and more recently with the Chicago Opera, has been engaged by Henry W. Savage for the title role of "The Merry Widow," whose new production will be offered at the Knickerbocker Theatre on Labor Day. This will be Mme. Lipkowska's first experience in light opera. It was in Vienna, at a charity matinee, that she sang "The Merry Widow," and was heard by Franz Lehar, the composer. Largely through Lehar's efforts Mr. Savage was able to obtain Mme. Lipkowska's release from a contract with the Chicago Opera Company.

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"Nobody's Money" Opening

L. Lawrence Weber has decided on Wednesday, August 17th, as the opening of the new LeBaron comedy "Nobody's Money," at the Longacre Theatre. There will be a short preliminary tour of the shore resorts. Wallace Eddinger will be the featured player of the cast, among whom are Helen Lowell, Will Deming, Regina Wallace, Jean Robertson, Frederick Raymond Jr., Howard Gould, Shirley De Me, Philip Lord and William J. Brady.

• • •

Change Title of Company

The corporate title of the new producing organization which will feature Pedro de Cordoba in Edwin Milton Royle's romantic drama, "Lancelot and Elaine," at the Greenwich Village Theatre in September, has been changed from Authors-Players Inc., to Playwrights and Players Company Inc. The change was made because the first corporate title was conflicting with that of an older corporation.

• • •

Writes Comedies

Frank Smithson, one of the stage directors of "The Last Waltz, at the Century Theatre, has completed the manuscripts of two comedies, which are to be presented during the season. The titles are "Poor Polly" and "She's My Daisy."

ACTORS' EQUITY

Members of the A. E. A. who Have Recently Moved to Some Suburb

Send Bulletin Addresses to the Office of the Association

A few of the T. M. A.'s members have joined the P. M. A., and we have verified the fact that among them are George M. Gatts, Clay Lambert, Robert Campbell and Leffler and Bratton.

Far from being crestfallen by the acumen of the managers in making this move, we are exceedingly encouraged by it. Henceforward they will have to operate under the terms of the basic agreement. Touring managers have, for example, complained of the impossibility of operating on an eight-performance contract; but, if they join the P. M. A., their own act proves that they can work on this basis.

Mr. Henry Miller, according to press reports, is organizing a company 100 per cent. non-Equity. An air of expectancy surrounded this announcement, as if it was supposed that Equity would at once issue some statement condemning Mr. Miller.

But Equity, on the contrary, is quite satisfied to see Mr. Miller organize his own company in his own way. We are attempting to coerce neither Mr. Miller nor the non-members who join him. If they do not wish to join Equity, and can find enough non-members to cast a company, let them do so. Equity Shop is not a closed shop, and we have no desire to interfere with or even to discourage by silence any non-members who wish to earn their living outside of the Equity companies.

There are fair-minded managers who realize the injustices which actors have borne for years and who give Equity their heartiest cooperation. Such a manager is Mr. Woodward, one of the veteran stock managers of this country, who is now operating in Spokane, Wash. He called at headquarters during the last week for information concerning next season and expressed complete satisfaction at Equity's way of doing business.

Members are warned against entering into contractual relations with two managements simultaneously. Several cases of this type have come up during the past fortnight. For example, a member signs a contract with a Stock Company and then makes an agreement with a Producing Manager. In such a case, the member is liable to the management for two weeks' salary, just as the management would be liable to the member under the same conditions reversed. Besides, such a mix-up tends to discredit the member.

There is a good deal of talk about hard times in the theatrical business in the West; but, after a trip which took us through Chicago and Kansas City, we are convinced that the employment in this field is not below normal. Some stock companies have had a hard time, but others have had a most prosperous season and are looking forward to anothter of the same sort. In Albuquerque, for example, the attendance at Chautauqua week passed all previous records.

FRANK GILLMORE,
Executive Secretary.

Is That So!

REGINA WALLACE has been engaged for the leading role with *Wallace Eddinger* in *William Le Baron's* comedy, "Nobody's Money."

Harry Gribble, whose play, "The Tempermentalists," is shortly to be produced, has written the lyrics for a song which *James Watts* will introduce in the new Greenwich Village Follies.

Lucile Watson has been engaged by the Shuberts to play a prominent role in "The Tempermentalists."

Virginia Wilson, of "The Whirl of New York" at the Winter Garden, has been selected by *George W. Colby*, the artist, to typify the Winter Garden in a series of mural panels which he is painting for the Shubert-Belasco Theatre in Washington.

Margaret Young, one of the dancers of "The Greenwich Village Follies, 1921," has been awarded the Vanity Fair prize in that annual beauty contest.

The Fairbanks Twins

of "Two Little Girls in Blue," took an active part in the Juvenile Fashion Revue given under the supervision of *Julia Arthur* at the Little Theatre August 4.

Charles Swarthout has rejoined the cast of "Just Married," at the Shubert Theatre.

Lady Winnefred Verina has just arrived from London, and will be in the cast of "The Greenwich Village Follies, 1921," in which she will be seen in a series of special dances.

Iden Payne, the director, is returning to the stage in October.

Emanuel Reicher will be seen as an actor as well as a director this year.

Blanche Wallace, a student of *Emanuel Reicher's* dramatic class, has been engaged by *William A. Brady* for his forthcoming production, "Drifting."

Edwin Mordant

and *Thomas Collin Cooke* will go on tour next season in "Spanish Love," the Wagenhals and Kemper production, in which they appeared all last year.

Muriel Stryker, a young dancer from "Sun Kist," has been engaged by *Ned Wayburn* for his "Town Gossip."

William H. Thompson will have a part in "Sonya," the Polish play of *Gabryela Zapolska*, which Marc Klaw, Inc., will present.

Clarence Derwent has been engaged for one of the important roles in "Drifting," a *William A. Brady* production, in which he will star *Alice Brady*.

Charles P. Morrison and *Florence Earle* have been added to the cast of principals for *Ned Wayburn's* "Town Gossip."

John Steel made his debut in the Ziegfeld "Follies" Monday night, with three musical numbers arranged for him by *Victor Herbert, Rudolph Friml* and *Dave Stamper*.

L. Lawrence Weber announces the engagement of *William Deming* for a comedy role in "Nobody's Money."

Otis Skinner

has gone to Hot Springs, Va., to study his role in "Blood and Sand," in which he will open his season at the Empire Theatre on September 30.

Philip Klein has engaged *Norman Hackett* for *Norman Treavor's* part in "Enter Madame," which will open in Montreal, August 22.

Livingston Platt will be art director of the Playwrights' and Players' Company, Inc., and will design the production and costumes for "Lancelot and Elaine," in which *Pedro de Cordoba* will be featured at the Greenwich Village Theatre in September.

Mlle. Evelyn Darville, from the Opera Comique in Paris, has arrived in New York, and will appear in "The Greenwich Village Follies, 1921."

Max Marcin

will direct "The Night Cap," the new comedy by himself and *Guy Bolton*, which will be produced at the Thirty-Ninth Street Theatre next week.

George MacQuarrie, whose last appearance in New York on the speaking stage was in support of *Grace George* in "She Would and She Did," has been engaged by the Selwyns for an important part in "The Poppy God."

Adrienne Morrison (*Mrs. Richard Bennett*) has been added to the cast of *Harry Wagstaff Gribble's* new comedy, "The Temperamentalists."

P. F. Mullins, formerly a bugler with the old 69th, joined the cast of "Just Married" at the Shubert Theatre last week.

Rapley Holmes and *William Roselle* have been engaged for "Wait Till We're Married," which will be the first of Oliver Morosco's productions for next season.

Richard Fielding will be in the cast of "We Girls," to be produced by Marc Klaw.

Edna May Oliver and *Louise Sydmuth* have been added to the company for "Wait Till We're Married."

Patricia Collinge, who starred last season in "Just Suppose," will have the role of Nerissa in the last act of "The Merchant of Venice," a feature of the Near East Relief benefit performance at Huntington, L. I.

Beechhurst Actors' Carnival

The theatrical colony at Beechhurst, the residential section of Whitestone Landing, where many prominent stars have their permanent homes, is going to offer a grand carnival next week. They start the ball rolling with a fete and frolic at the home of Howard Thurston, the magician, Friday night, August 5. The show is for the benefit of the Community House Fund. Among those who will appear are: Sam Ash, Adelaide and Hughes, Ernest Ball and Maude Lambert James Blyler and Jane Green, Octavia Broske and Dave Bancroft, Jessica Brown, James J. Corbett and Billy B. Van, H. Cooper Cliffe, Leo Carillo, Willie Collier, the Duncan Sisters, Fanchon and Marco, Lillian Fitzgerald, Gallagher and Shean, Nancy Gibbs, Charlotte Greenwood, B. F. Keith's Famous Boys' Band, Bert Kalmar and Harry Ruby, Burton Lenehan, Jack Linton's Jazz Band, Florence Moore, Charles McNaughton, Andrew Mack, Mouland and Mershon, the Nelson Sisters, Marguerite Owen, Jack Osterman, Sascha Piatov, Pearl Regay and Her Rialto Five, John Charles Thomas, Thurston, Tony and Norman and Ward and Grenville; Herbert Belmore, Stage Manager.

Starting August 6, for the week to follow, there will be a gala carnival with a night change of program and block parties, dancing and aquatic sports to enliven the events. The big week ends August 13, with a water and block frolic in Mardi Gras costumes.

* * *

Boston Stock Company

Rehearsals have been started by the Boston Stock Company at the St. James Theatre, in the heart of the Back Bay district of Boston. The opening has been set for August 29, and "The Passion Flower" is the first week's production.

(C) Evens

Pauline Frederick, who is starring in R-C pictures, often looks serious as she does in the photograph above, but even if she is a dramatic star there—

(C) Evens

—are moments when she relaxes and has a good laugh. In her latest R-C picture, "Salvage," she has ample opportunity to be both sad and gay

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The New Plays

"The Teaser" at the Playhouse—"Gertie's Garter" Proves Deadly Dull—"Peter" Is Seen in Los Angeles

"THE TEASER"

New Comedy Opens at the Playhouse

Comedy in four acts by Martha M. Stanley and Adelaide Mathews. Staged by John Cromwell. Produced by William A. Brady at the Playhouse, July 27.

Teddy Wyndham.....Jane Grey
Annie Barton.....Faire Binney
Lois Caswell.....Rose Winter
Janet Wheelden.....Paula Shay
Edmunds.....Mariette Hyde
Geoffrey Loring.....Leonard Willey
James MacDonald.....Bruce Elmore
Roddy Caswell.....John Cromwell
Perry Grayle.....Homer Barton
Subi.....Allen Atwell

"The Teaser" isn't a great play. It isn't a bad play. It isn't as good as a great many plays and it's a great deal better than many plays. Does that tell you how good or how bad it is? Perhaps not. Then suppose I say that it's one of those things that just miss. Just miss being a great success.

There is a lot of entertainment and interest in it but the thing is too long drawn out. The four acts should have been condensed to three. That's the first impression that it leaves. That there wasn't a great deal to it. And that's a very dangerous impression. And yet if the material had been condensed it would have seemed more vital. The condensing would have resulted in the audiences not being able to think ahead. And once that happens the play is gone.

But that's rather more what the play isn't that what it is. As to what it is, the whole idea goes for nothing because we know that "The Teaser" will not "fall." The heroine, you know, must be kept "clean." And curiously enough, unless she does fall there's no interest. And really no play. "Almost" isn't enough. And if the authors' defense is that the play is in the showing "how near and yet how far" they defeat their own purposes.

The difference between this play and "Nice People" may serve. In "Nice People" the girl is compromised and we know. But the play is her struggle to set herself right in the eyes of her friends. Not in the eyes of the audience, because the audience knows. The values, therefore, are in running along with the heroine in "Nice People." Here they build up to a dangerous situation and then the play is shifted to another character. And we know all the while just how it will end, because the ending is really the beginning. A sort of leading up to an hypothesis and then forgetting to prove it. Getting the young girl in the man's rooms and then doing nothing about it.

Moreover, the girl's character was not convincing. It was all too sudden. Her interest in the various men she met rose like a thermometer under which someone had placed a lighted match. Young girls may be like that—we doubt it—but in a play the truth must be handled so that it seems truthful.

Jane Grey was the aunt to whom the girl came. For her sake, it is ten thousand pities that the play isn't better. *Faire Binney* gives a very creditable account of herself, as the girl. If the role begins and stops, it is less her fault than the authors'. I am anxious to see her do other things. *John Cromwell* at last has a good part. Here's an actor who has had the worst parts a director could possibly give himself. Now he has a good one. And acts it splendidly.

S. JAY KAUFMAN.

* * *

"GETTING GERTIE'S GARTER"

Hopwood-Collison Farce Is Stale and Unprofitable

Farce in three acts by Avery Hopwood and Wilson Collison. Staged by Bertram Harrison. Gowns and hats by Bonwit Teller & Co., and Co-Ed Dressmakers. Produced by A. H. Woods at the Republic Theatre, August 1.

Pattie Walrick.....Dorothy Mackaye
Billy Felton.....Lorin Raker
Nanette.....Adele Rolland
Gertie Darling.....Hazel Dawn
Allen.....Walter Jones
Ken Walrick.....Donald MacDonald
Teddy Darling.....Louis Kimball
Barbara Felton.....Eleanor Dawn
Algy Riggs.....Ivan Miller

"Getting Gertie's Garter" will, I am inclined to think, not get very much or very far. I am also inclined to think that I may be wholly wrong. In these farce matters one never knows. Farces are the surprises and this may be just another surprise. If it is, I shall be surprised because the whole affair is deadly dull.

"The Girl in the Limousine" was really funny. And so was "Ladies' Night." They had something of farce to say and the naughtiness was not offensive. Here, however, the farce is the oldest and cheapest. It is amazing that *Avery Hopwood* would do it. I have seen the same situations, the same bits of business, and have heard the same "gags" a thousand times in various forms. But that isn't so bad. If *Wilson Collison* had merely taken an old idea and had had *Avery Hopwood* bring it up to date it wouldn't have been so bad. But that isn't what they did. What they did was to take an old idea and make it older. And they left it very unfunny. And they added "gags" which are in the worst of taste.

Three couples. You know. One on a honeymoon. The other two jealous of each other. You know. A diamond garter given by one to the other before they were married to the someone else. You know. Then the chase to get it back. I never saw a play in which there was so much action. I shudder to think what would have happened if one of the doors had suddenly refused to allow itself to be opened.

Of the cast only *Dorothy Mackaye* meant anything. *Walter Jones* worked very hard. So did the others.

S. JAY KAUFMAN.

* * *

"PETER"

Roaring Domestic Comedy Goes Over in Los Angeles

Comedy in four acts by Marian Wightman. Staged by Addison Pitt and Michael Corper. Produced by Thomas Wilkes at the Majestic Theatre, Los Angeles.

Peter Irving.....Robert Edeson
Mary.....Mary Newcomb
Junior.....Master Stanton Williams
Clancy.....Henry Hall
Jimmy Ayres.....Stanley Taylor
Danny Lane.....Clark Marshall
Michael Cruthers.....Franklin Pangborn
Thomas Bangs.....Fred Cummings
Wilda.....Sara Sothern
Mrs. Potter.....Marie Curtis
Mr. Potter.....Forrest Seabury
Maid.....Helen Pitt

When you least expect something you usually get the most! So it is with "Peter." Billed as a new play by a new author, "Peter" went on, and the "first nighters" were treated to the surprise of their lives. Instead of just the ordinary line of comedy, this new piece in four acts dishes out some of the most delightful bits of domestic happiness ever seen on any stage in the West.

Beginning a bit slow in the opening act, Miss Wightman, the author, (who we understand is just a slip of a girl hailing from Pasadena) takes us into the home of a college professor of mineralogy. The professor is "Peter." This professor, who receives the meager salary of $1,600, is married to a wealthy woman much his junior. He comes to realize that it is his wife who is really supporting him and the family and so he resolves to steal away until the time comes when he will be able to take care of the wife and the little ones. Just as he is about to depart, in come two burglars. Peter gets an idea and helps the crooks to rob the safe, knowing that when all the negotiable bonds and jewelry that happen to be in the safe that night are gone, his family will have to depend on him and his salary of $1,600. But alas, without money, he finds there is even less happiness. Of course, it so occurs that in the finish the money is returned, and the end finds everybody smiling.

Miss Wightman takes the opportunity to hit at America for the way it has treated its war heroes. She has made her two burglars out of men who were wounded overseas, and coming back home, failed to find work and entered Peter's home in search of money to buy food. In due time, the men repent and thereby the money is returned to Peter, and in turn Peter gives them jobs about the campus.

Robert Edeson is a born "Peter." His characterization is a finished product. He makes that little professor come to real life—and at times one almost believes he is right in neglecting his wife for his multitudinous studies. *Mary Newcomb* makes the best of a role that she is hardly suited for. *Miss Newcomb* is one of the very best comedy bets seen in Los Angeles for many a year—and she finds it very hard to fit herself into the role of the professor's wife. *Sara Sothern* and *Marie Curtis* are very good in their parts.

RAY DAVIDSON.

BROADWAY TIME TABLE—Week of Aug. 8th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.20—W. & S. 2.20	$6,000
The Broadway Whirl	Rich. Carle, Blanche Ring, C. Winninger	*Amusing revue*	June 8	Times Square	West 42d	8.20—Th. & S. 2.20	$8,500
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Gettie Gertie's Garter	Hazel Dawn, Walter Jones	*Reviewed in this issue*	Aug. 1	Republic	W. 42d	8.30—W. & S. 2.30	1st week
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$6,000
Just Married	Vivian Martin, Lynne Overman	*Amusing farce*	Apr. 26	Shubert	West 44th	8.30—W. & S. 2.30	$6,500
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—*No Mats*	$16,500
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	$8,000
Mr. Pim Passes By	Laura Hope Crews, Kenneth Douglas	*Charming English comedy*	Feb. 28	Garrick	West 35th	8.30—Th. & S. 2.30	$4,000
Nice People	Francine Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 48th	8.30—W. & S. 2.30	$9,000
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Scandals of 1921	George White, Ann Pennington	*Amusing revue*	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63d Street	West 63d	8.30.—W. & S. 2.30	$5,000
Snapshots of 1921	Lew Fields, DeWolf Hopper	*Summer revue*	July 25	Selwyn	West 42d	8.30—W. & S. 2.30	$11,000
Tangerine	Julia Sanderson	*To be reviewed*	Aug. 8	Casino	Bway & 39th	8.30—W. & S. 2.30	1st week
The Teaser	Jane Grey, Faire Binney	*Reviewed in this issue*	July 27	Playhouse	West 48th	8.30—W. & S. 2.30	$8,000
The Tempersamentalists	Adrienne Morrison, Lucile Watson	*To be reviewed*	Aug. 8	Bijou	W. 45th	8.30—W. & S. 2.30	1st week
Two Little Girls in Blue	Fairbanks Twins	*Nautical musical comedy*	May 3	Cohan	Bway & 42d	8.30—W. & S. 2.30	$11,000
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Whirl of New York	Dorothy Ward, Adelaide & Hughes	*Good Winter Garden show*	June 13	Winter Garden	Bway & 50th	8.00—T.,Th. & S. 2.00	$16,000
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	*Gorgeous revue*	June 21	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity

In the Song Shops

By Jim Gillespie

J. Will Callahan Tells How to Be a Song Writer—Stopping and Resting a While With L. Wolfe Gilbert

LEE TERRY

One of the foremost arrangers of popular music of today, whose headquarters is with the Robert Norton Company, in West Forty-sixth Street

WE have received several letters from music fans throughout the country asking how and where song writers get their ideas for popular songs. When we say music fans, we mean people outside the profession who take the Yale locks off their pocketbooks so as to purchase a certain song which has met with their approval. Upon crossing the palm of the music dealer with the necessary thirty cents, the music fan introduces the number to the family piano for the benefit of the neighboring tenants, which very often results in the police singing a counter melody known as the Midnight Patrol.

From some of the letters we have gleaned the startling information that many music fans are aspiring song writers, and that all they need is an idea as to how to get started. One modest chap who is evidently of the shrinking violet type, writes, "Send me an excellent idea for a song and I'll write a sure fire hit." A young lady, who, judging from her letter, evidently lacks confidence in her self, writes, "I know I could write songs if I only knew how to do it."

Not Being a Songwriter

but anxious to help the aspirants out of their dilemma we looked up *J. Will Callahan* who wrote *Smiles, Tell Me* and various other successes, and after listening to our story, *Will* breathed forth the following information for all aspiring song writers.

"In order to be a song writer, you have to be a news detective. You must keep sniffing around for new ideas and if possible, always keep ahead of the times. Because a fellow writes a song about the beautiful sky, there is no reason why you should write one about the beautiful clouds. In other words, try to be original. Very often you will pick up an idea from a casual conversation. For instance, not long ago I happened to be strolling through a park and I accidentally overheard a conversation between a fellow and a girl. He said, "When do you love me?" and she replied, "All the time." I didn't wait to hear any more, because they had given me an idea. I hurried home and from a mental picture of the boy and girl I wrote the words of a song and called it *All The Time*. *Max Kortlander*, of the Q. R. S. Roll Co., wrote the music and *Jack Mills* is publishing the number. Is it a good song? Well, if it does not duplicate the success of *Smiles* then I shall be greatly disappointed. So tell your aspiring song writers to keep looking for new ideas and if their first few numbers are not accepted they should not get discouraged. Just keep on plugging, and sooner or later they are bound to succeed. As for me, after my last experience I have decided to spend my spare time in the parks, and I sincerely hope the young couple who gave me the inspiration will marry and be happy "All The Time."

Did You Ever

play hide and go seek with the cop on 47th St? Surely at some time or other you have had your little sidewalk skit cancelled by the tall gentleman in blue who orders you up stage and warns you not to block the entrances. We were doing a two act with *Wolfie Gilbert* the other day, and *Wolfie* was in the midst of a brand new number when the cop advised us to wash up and get a date in west New York.

"Let's sneak in here," whispered *Wolfie* as he headed for a convenient doorway, that cop has more eyes than a potato and I'll bet his name is Murphy. Now, as I was saying, this new number of mine is the cat's pajamas, and take it from me, it will be the big meow in song circles this fall. It's called *Stop, Rest A While*, though it is in no way connected with the traffic laws of our esteemed city. Let's duck across the street; that bloodhound has picked up our scent again, and he looks as though he wants to give us a little time. This new number is a fox trot, and it's one of the foxiest babies that ever rolled off the black and white keys of a syncopated boiler. There is a break in the number, you know what I mean, one of those ticklish pauses for instance, *Stop—Rest A While*. Get the idea? Ain't it a pip? Can you imagine what will happen when a jazz band starts spilling that stuff around?

"I had a special orchestration made, and to satisfy my own curiosity, I dropped into the Biltmore the other day and asked *Jack Green* to have the boys run it over for me. Well, to make a long story short, they played the chorus over fifteen times, and *Jack* refused to give the number back to me, saying that he needed it for himself. Here comes that cop again. Let's go up to my office. I want you to hear the number."

Well, we went up to *Wolfie's* office and heard the number pounded out by *Riley Reilly*, *Wolfie's* pianist who recently blew in on the high wind from Chicago and who is without a doubt one of the breeziest pedal pushers imported from the stockyard town. We agreed with *Wolfie* that the number was a bear, and were quite surprised when he said, "Don't give me all the credit, because I wrote this number in conjunction with *Tim Brymn*, so he is entitled to just as much praise as I am. However, I am glad you like the number, and you are not alone in your opinion. *Van and Schenck* think so much of it that they are putting it in the Follies. If you see that cop downstairs give him my regards. So Long.

Louis Breau

whose slender shoulders are draped with the heavy title of General Manager of the *Belwin Co.* was in unusual good humor last Saturday. By that we do not mean that *Louis* is a crab. Far be it from such. The word grouch is not included in *Lou's* musical makeup. But on the above day he was feeling exceptionally good, and here's the reason why. *Sophie Tucker* is to feature *I Want My Mammy* in the new edition of "Jim Jam Jems," and the *Duncan Sisters* will use *Humming* in *Fred Stone's* show "Tip Top." Now, do you wonder why *Lou* insisted upon passing out manila cigars?

Kendis and Brockman

more familiarly known as the James Boys, are very optimistic regarding their new number, *Apache Love*, a fox trot with a Parisian flavor and a Cognac kick.

"We made a hefty haul this time," remarked the celebrated bandits, "and we have plenty of ammunition to back up our statement. We have shot the number at four mechanical companies and hit the bulls eye each trip"—which simply means that they have made arrangements to record it in the very near future—"and also capture *Pat Rooney* who will feature *Molly O'Malley And Me* in the "Love Bird" show which opens Labor Day in Brooklyn."

* * *

Is That So!

Sam Fox, President of the *Sam Fox Music Co.*, left for Cleveland last week and is expected to return to New York within a few days. Two numbers which are being groomed for fall production are *I'm A Sentimental Dreamer* and *Somewhere In Naples*.

Edward B. Marks Music Co. have just taken over a new ballad-fox trot entitled *Someone Is Teaching Me How To Forget You* by *Sam Downing* and *Chas. Olcott*. *Aileen Stanley* was one of the first to procure the number and is introducing it to the theatregoers throughout the country.

The *B. D. Nice Co.* are anxiously awaiting the gun which will start them off on their fall campaign. According to *Ben Levy, Paper Doll* is in the pink of condition for the big race and by October should be showing her heels to the rest of the field. *Moon River*, who will also sport the *Nice* colors, will be entered in the maiden class and will run her first race with the *Rath Brothers* up. With those boys handling the reins, *Moon River* should get off to a fast start and finish with plenty to spare.

J. Fred Coots, of the *McKinley Music Co.*, is writing the complete musical score for a new light opera by *Vincent Lawrence*, author of "The Ghost Between," with lyrics being supplied by *McElbert Moore*. The title will be announced at a future date.

Speaking of the *McKinley Co.*, it might be well to mention that their ballad, *There's Only One Pal After All*, is getting an exceptional good break on the mechanicals, and present indications point to the number being recorded 100 per cent. *Vincent Sherwood* is responsible for the above statement, and knowing *Vince* to be ultra-conservative so far as blowing his own horn is concerned, we are inclined to believe him.

Best Selling Records

COLUMBIA—Fox Trot, Oh Me! Oh My! (3430), Biese Trio; Near Me (83409), Hickman Orch.

EDISON—Fox Trot, Persia (50799), Orlando's Orch.; Waltz, Love's Ship (50803), Club de Vingt Orch.

PATHE—Fox Trots, Mimi (20574), Merry Melody Men; My Cherry Blossom (20576), Bennie Krueger & Orch.

VICTOR—Fox Trot, St. Louis Blues (18777), Original Dixieland Jazz Band; Waltz, Drowsy Head (18771), Ferera & Franchini.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Honey Rose (4431); Waltz, Peggy O'Neil (4401).

Q. R. S.—Fox Trot, A Baby in Love (1633); Waltz Last Night (1627).

REPUBLIC—Fox Trot, Drifting Along With the Tide (73418); Waltz, South Sea Isle (73518).

Best Selling Sheet Music

FOX TROTS—You're Just the Type for a Bungalow, Berlin; Fancies, Witmark; Molly O, Waterson, Berlin & Snyder; Choo-Choo-San, Ricordi.

DRAMATIC MIRROR

DORIS MAY *The newest star in the film heavens, who will appear in a series of Hunt Stromberg Productions to be released by R-C Pictures Corporation*

At the Big Vaudeville Houses

RIVERSIDE BILL IS A GOOD ONE

Blossom Seeley Proves Prime Attraction

Monday being the first cool day New York has had in over a week, it would appear that a larger attendence would have witnessed the matinee, but it had the opposite effect of keeping the patrons out-doors to enjoy the cool breezes.

Opening the show *Van Cello* and *Mary*, a polite, unique and fast turn, offered tricks with their pedal extremities, that compare very favorably with the "Jap" turns, who seem to have a monopoly on that style of work. With the assistance of *Mary*, a striking blonde, to dress the act, they succeeded in giving the show a fast start.

Leon Varvara, the pianist, followed with a new act which is reviewed elsewhere.

Jack McGowan had *Jack McManus* assisting at the piano, but he did not help the turn in any way. *McGowan's* first number offered was a combination of *All By Myself* and *Love Nest*, being sung capably. He also warbled a comedy song about playing with *The Heart of an Irishman*, after which he put over *Tell Me*, winning the entire house with this melodious song. After a piano selection by *McManus*, he offered *Birds of a Feather*. A bad bit of stage etiquette on the part of *McGowan* was displayed when singing one of his numbers, he appeared seething under the collar because the orchestra had made a blunder, and stopped singing, turned to his pianist and directed him to play *I Wonder Who*, another ballad. If *McManus* is new to vaudeville, he certainly displayed it Monday matinee, for he did not consider that mistakes happen on the first show. He closed to much applause.

May Tully is offering to vaudeville patrons "bits" of A. H. Wood's Broadway success, "Parlor, Bedroom and Bath," which closed intermission. It is reviewed elsewhere.

Following the bed-room farce, *Regal* and *Moore*, formerly with the Ed. Wynn Carnival Revue, displayed remarkable acrobatic, singing and talking talent with a new turn, described as "The World's Greatest." They are also reviewed elsewhere.

Blossom Seely with *Bennie Fields*, *Sam Miller* and *Harry Stever*, held down No. 5 spot. *Miss Seeley*, for her opening number, sang a very clever syncopated jazz number, with the assistance of *Fields* and *Miller*, with *Harry Stever* at the piano. *Hawaiian Blues*, *Bright Eyes*, and *Michigan*, were also rendered. *Fields* puts over the *Michigan* number in a way that must be an original idea of his. *Melody Blues*, sung by *Miss Seeley* and *Miller*, received several encores. A Spanish jazz number offered by the trio was cleverly executed.

Ed. Gallagher and *Al Shean*, vaudeville favorites, presented a new act entitled "In Egypt." They held down next to closing spot very well.

Ed. Janis and company closed the show with another new act.

ROSE.

Blossom Seely at Riverside—Palace Has Ethel Barrymore — Closing Week at Royal—Kitty Doner at Brighton — At the Chicago Majestic

PALACE OFFERS GOOD SHOW

Ethel Barrymore Heads Entertaining Bill

Ethel Barrymore concludes her short vaudeville season in Sir James M. Barrie's "The Twelve Pound Look" at the Palace this week, and it is safe to say that no vaudeville headliner was ever more welcome. *Miss Barrymore's* work in this playlet is well known, and surrounded by a capable cast, she is sure to be the outstanding hit of any bill she appears on. This week is no exception, though the show as a whole is a good one.

Next to *Miss Barrymore*, the applause honors go to *Fradkin* and *Jean Tell*. *Fradkin*, formerly of the Boston Symphony Orchestra, is a wizard with the violin, and *Miss Tell* sings pleasingly. Their numbers include Tosti's *Good bye*, Dvorak's *Humoresque*, *Mighty Lak a Rose*, and *Roses of Picardy*, among others.

The bill is opened by the *Four Lamy Brothers*, who present a lively acrobatic act that makes a fine opener. It was up to them to undo the bad effect of the films that went before them Monday afternoon, which were projected badly.

In second spot came *Frank Gaby*. His ventriloquial stunts are well done and score strongly. This is by far the best act of its kind seen here in a long time.

Jay Velie, in a musical sketch called "Mignonette," comes next. The act is slow and without any outstanding merit at present, though it might be improved by jerking it up. *Velie's* songs and dances help a lot. He is assisted by *Paula Chambers*, *Elinore McCune*, and the *Blossom Sisters*.

Fradkin and *Miss Tell* with their musical offering follow and score a genuine hit.

Miss Barrymore and her company, in the Barrie playlet, follow them and carry the audience's enthusiasm to top notch.

This choice little act brings the first half of the show to an end.

After intermission, *Mrs. E. Hathaway-Turnbull* talked about animals and showed stereopticon slides which were not in very good working order. *Mrs. Turnbull's* motives are praiseworthy without a doubt, but it is doubtful if vaudeville is the proper sphere for her work, which is real propaganda and not entertainment.

Harry J. Conley, assisted by *Naomi Ray*, scores his usual hit in his skit, "Rice and Old Shoes." *Conley* is a good comedian, and *Miss Ray* helps out admirably.

Kramer and Boyle offer their same act in the next to closing spot. They were late getting started and worked well against a handicap.

Bostock's Riding School closes.

O'CONNOR.

ROYAL PRESENTS SNAPPY SHOW

Harry Delf and "Love Race" Are Pleasing

With *Harry Delf* leading the fun at the Royal this week and "The Love Race" speeding things up, things went merrily along.

The bill opened with a gymnastic performance by *Fred* and *Al Smith*, who introduced their original derrick lift, and gave the audience many thrills.

Ford and *Goodridge* followed in the skit called "You Can't Believe Them," by *Blanch Merrill*. Here, as elsewhere, they were a great hit and deservedly so. These two young people can sing, dance and put lines across in the most ingratiating manner, and everything they do they do well. It won't be long before they occupy a more prominent position on the bill.

Quite funny are *Seed* and *Austin* in comedy situations which, though somewhat reminiscent, have a certainly personal tang, which renews their punch. *Dave Seed* is the funnier, his facial expressions, posturing and monkey maneuvers being the richest tid-bits of the act.

Mannerly and pleasant is *Frances Dougherty's* Irish smile and song program. She sings, *I Never Knew*, *It's All Over*, *Cuddle Up* and other popular hits. Then too, she dances urbanely, and plays the piano, contriving to make the moments pass pleasantly.

That indefatigable writer, *Edgar Allan Woolf* is responsible for the book of "The Love Race," which with musical accompaniments by *Harry Carroll* gives a jolly company of singers, dancers and comedians a happy opportunity to display their varied talents. This is not a girl act. It is really something more,—a compact little musical comedy with a bright wisp of plot, some bright lines, and pleasing incidentals. *Tommy Gordon* is a pleasing *Ernest Truex* sort of comedian, and *Mildred Keats* is the graceful prima donna. It is a pity that she doesn't have more chances to dance, for she has real skill. Much exuberance is contributed also by *Lucille* and *Garnett Love*, who are as pretty as they are agile, and who duet effectively.

Following the "Aesop's Fables," *William* and *Joe Mandel* appear in their apparently extemporaneous acrobatic act. They call it "An Unusual Occurrence," and they contrive to make it unusual from beginning to end, executing perilous stunts, with a studied awkwardness that is positively sensational.

More comedians like *Harry Delf* will enrich the quality of vaudeville entertainment. For young *Delf* is as witty and suave as he is dapper and personable.

The excellent program concludes with a vivid dance and song travesty with *Libby* and *Sparrow* doing so many different stunts in so many different costumes that they give the impression of a large revue.

SOREL.

NEW ACTS

Jack Waldron and Thelma Carlton in a New Act

Jack Waldron and *Thelma Carlton* have a new act at Proctor's Mt. Vernon this week, entitled "A Danceologue," which according to Monday night's performance, should have little difficulty in playing the bigger houses. Working in full stage with an elaborate set, the turn moves rapidly, with not a dull moment to mar the joyous festivities. Opening with a double dance, the team offer a number entitled *When You're Running on The Ticket of Love*, which is followed by another double, *You Think You're Cute*, with a neat dance taking them off to a substantial hand. *Waldron* then does a comedy number, *Then the Fun Began*, followed by *Miss Carlton* in an oriental number, *The Egypt Of Long Ago*, in which she displays an excellent voice, taking a high C without the slightest effort. *Waldron* follows with a prohibition number written around the various dancing stars of the day, during which he offers an impersonation of each which threatened to tie up the show. The team then offer a double, *The Girl Of Yesterday*, closing with a whirlwind jazz finish that sent them over with plenty to spare. Taking everything into consideration, including material, wardrobe class, and personality, the team should experience little difficulty in keeping busy for many days to come.

GILLESPIE.

* * *

Gallagher and Shean in Amusing New Act

Ed. Gallagher and *Al. Shean* have re-united and are presenting to vaudeville a new act entitled "In Egypt." It is a cleverly written talking turn, with the scene laid out in the Pyramid land. They make their entrance singing a comedy number entitled *Mr. Gallagher and Mr. Shean*, that is very snappy and full of laughs. They then put over several minutes of talk, that is a bit draggy in spots. After the talk is re-arranged, the *Gallagher* and *Shean* turn will no doubt be among the best of the two-man comedy talking acts. Their song parodies on "Topics of the Day," and saloons, were well received, also their bar-room bit. It must be said that the present *Gallagher* and *Shean* turn can be rated with other clever skits that have been seen in vaudeville formerly.

ROSE.

* * *

"Parlor, Bedroom and Bath" in Tabloid Form

May Tully has framed for vaudeville the comedy farce of A. H. Wood's "Parlor, Bedroom and Bath," with seven in the cast. Most of the bits have been taken from the Broadway success, and the entire turn is well handled by a capable cast of seven, featuring *Eda Ann Luke* and *Sanger Midgley*, who handled their parts very well. *Miss Luke* is clever and her work adds greatly to the skit. There are several bits of silly comedy that could be replaced very easily, and after a new finish is provided for the turn, *Miss Tully* should find no trouble in booking the skit for vaudeville.

ROSE.

Regal and Moore Score in New Offering

Henry Regal and *Simeon Moore*, who were formerly with "The Ed. Wynn Carnival" are offering a new act to vaudeville, entitled "The World's Greatest." It is a combination of acrobatics, singing, dancing and talking, and a turn that will hold down the hardest spot on any program. Their plot is that of a circus side show, with a "barker" declaiming to the audience about The World's Greatest, after which he presents *Regal* and *Moore*, who then go into their routine. They open with singing and talking, after which they exhibit various clever acrobatic stunts. Their rope hanging stunt for the finish is a very cleverly executed piece of business, and a dandy finish for the turn. They received several curtain calls on their exit.

ROSE.

* * *

Ed. Janis & Co.

Ed. Janis and company, assisted by *Carmen Rooker*, and the *Southern Sisters*, with *Ben Macomber* at the piano, are offering a smart divertisement of music, song and terpsichore, in which they please with their entire turn. Although a little draggy in spots, after the turn is properly arranged it should be rated among the nicest dance offerings of its kind. *Janis* is a clever dancer, very limber, and knows how to handle himself. In both his single dances and with the assistance of the *Southern Sisters*, he dances splendidly. The girls are both clever and neat looking and presented their work in a capable manner. *Who'll be the Next One to Cry Over You*, was rendered by *Macomber* at the piano. He delivered this number very well. *Jane* as sung by the *Southern Sisters* was also well received. This turn should find no trouble in playing the best vaudeville has to offer.

ROSE.

* * *

Seed and Austin Have Good Laugh Getting Act

Good laughs and many of them accompany the manœuvers of *Dave Seed* and *Ralph Austin* who prove themselves to be funny men of the first order in their new act called "Things and Stuff." To say that they are funny is not essentially a new statement, for those who have seen them in Broadway musical comedies have learned long ago that they know how to stimulate the risibilities. Yet they renew their own vivacity in vaudeville and they execute pranks in a manner that lifts their clowning above the commonplace. We believe that *Dave* is the funnier gentleman. In the first place, he wears shoes that are all turned up at the toes, and are convenient for lavishly smooth sliding dance steps. When these two worthies make their first appearance, they are drawn in handsomely in a hansom cab, and when they leave they are drawn out similarly in the same—or a similar vehicle. This time, however, the circumstances are somewhat different, for the cab departs, drawn too fast by the concealed stage hands. It disappears into the flies leaving the two comedians, forlorn and awkward, standing with their faces to the back drop. An unknown lady is also a foil for their comedy, and she slaps the face of *Dave* with a resounding whack, just because he appears to have made an apparently outrageous proposition.

SOREL.

* * *

Leon Varvara

Leon Varcara billed as an "Evolution of a Pianist," lives up to his billing, as a pianist only. Offering a piano-talkalogue turn, *Varvara* delivers several minutes of dry talk which could be eliminated. His one hand selection was well put over. He displayed a little nervousness, not knowing what to do with his other hand while playing. He played several jazz numbers, also *All By Myself*. *Varvara* has both talent and personality, and with better material, he should hold his own in the better houses. He should also refrain from "stalling" in making his exit for bows.

ROSE.

* * *

Good Bill at Proctor's Mt. Vernon

An unusually lively bill is being presented for the first half, with *Franklyn Charles and Co.* holding the stellar spot. The boys cleaned up at this house, their novel offering going over with a bang which resulted in numerous curtain calls so characteristic of this turn. Their solo dances scored heavily, with the burlesque Apache number proving a knockout, so far as the laughs were concerned. Closing with a cleverly constructed acrobatic routine, the boys had little difficulty in walking off with the honors of the evening.

Al. K. Hall, in an uproariously funny skit found the going rather smooth. *Hall's* eccentric dancing proving one of the bright spots of the turn, with the straight also getting a hearty hand with his number, *Pucker Up and Whistle*.

Don Quixane, making a neat appearance and possessing a pleasing baritone voice, rendered several numbers which got over nicely, with *On the Road to Mandalay* standing out as the feature of the turn.

Flo Lewis, with an assortment of gorgeous gowns, offered a song vehicle which met with hearty approval, being ably assisted by a colored maid who proved a dandy foil for *Miss Lewis'* remarks.

Devoe and Statzer, in the opening spot got over nicely in an equilibristic offering with a novel flavor.

Waldron and Carlton also appeared and are further reviewed under new acts.

GILLESPIE.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Michigan	Blossom Seely
June	Ed. Janis & Co.
I Never Knew	Frances Dougherty
All By Myself	Jack McGowan

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JOANNA ROOS.
ALBERT CARROLL.
FLORENCE NORMAND
MILDRED KEATS

BRIGHTON HAS GOOD PROGRAM

Kitty Doner, Van Hoven and Watson Sisters Score

The *Gautier Brothers* opened up the bill at the New Brighton this week. It was a good act and very well received.

Walter Clinton and *Julia Rooney* came next. Their songs didn't seem to go so well, but their dancing was a treat. *Miss Rooney* gave an excellent imitation of her brother, *Pat Rooney*.

Claude Anderson and *Leona Yvel* showed how easy it it to dance on roller skates—if you know how, which they most certainly did.

A clever act of songs and some rather novel and undeniably delightful dancing was offered by *Pierce Keegan* and *Marge O'Rourke*. They are a fine team and made a big hit.

You know, of course, that you are going to enjoy yourself when you go to see *Kitty Doner*, but when you not only have her, but her sister *Rose* and brother *Ted*—well, nothing is left to be desired. Their "League of Song Steps" just "can't be beat."

The second part of the bill was opened by *Frank Von Hoven*, who mystified all by a few tricks and amused by talking continually.

Next came the *Watson Sisters*,—*Fanny* and *Kitty*. The former is by far the majority. They sang and danced and put the audience in such a good humor that it simply would not let them go. They had to give many encores and many more calls before they were finally allowed to leave.

Howard and *Helen Savage* closed the bill with a shooting act.

SHERWOOD.

* * *

MAJESTIC—CHICAGO

Bushman and Bayne Prove Popular Headliners

Something of a break in the hot spell drew the crowds back to the Majestic Monday afternoon. The bill was a good one, headed by the movie favorites, *Bushman* and *Bayne*.

Fiver and Jenny opened with a skating act that got a big hand.

They were followed by *Bob and Peggy Valentine* in songs and patter with some old fashioned costumes thrown in.

Harry Langdon scored a substantial hit with his old automobile act, which never fails to bring the laughs.

Scanlon, Denno Brothers and Scanlon were a surprise hit. They sing and dance much better than the ordinary and were rewarded with hearty applause.

Watts and Howley followed with their songs and comedy and scored heavily. *Watts'* rendition of *Ain't We Got Fun* was a riot.

Francis X. Bushman and *Beverly Bayne* followed with their sketch "Poor Rich Man," which was evidently written to show the screen players off to good advantage. They were cordially received and well liked

Mel Klee drew storms of applause with his blackface monologue. In fact, to him must be credited the strongest applause hit on the bill. His comedy went over with a bang.

Gautier's Bricklayers, a company of trained dogs, closed.

CARR.

Frills for Fall

Photos by Old Masters

NATALIE MANNING

A dainty and girlish frock for evening wear is this one Miss Manning is wearing below. Aside from its graceful lines, it is distinguished by its trimming. Lady Fair Ribbon is used at the bodice and for the sash, and also to bind the edges of the skirt. The corsage and feather fan lend a color note that is effective

FLORENCE FAIR

A dinner dress of unusual qualities is this Leon Jobin model which Miss Fair, of "The Elton Case," wears. It is of velvet-striped Indestructible Chiffon Voile, and is fashioned along unique lines. As her only bit of jewelry, Miss Fair wears a long string of heavy beads which sets off admirably the natural decorative qualities of the gown itself

BETTY BLYTHE

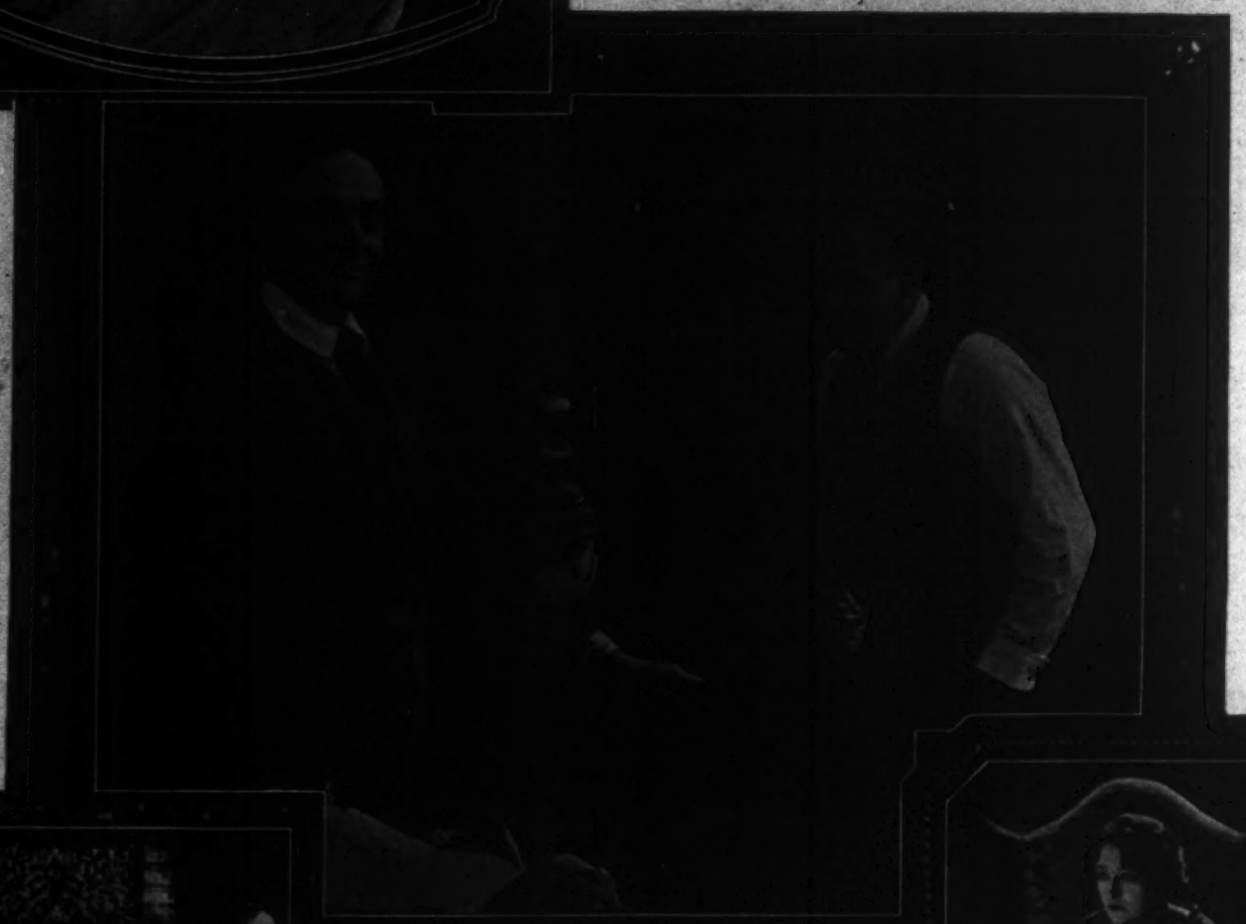
It is fitting that an actress who has played the part of the famous Queen of Sheba should specialize in being always resplendently gowned. This Jozeck frock of Pussy Willow Satin Crepe would have done full justice to the original lady who wrought such havoc with King Solomon's heart, and whom Miss Blythe portrayed so charmingly in the Fox film "Queen of Sheba"

Photo by Old Masters

Some People's Ideas of Having a Good Time

Thomas Meighan, the Paramount star, has a pretty good recipe for passing a pleasant hour. First he presents his compliments to his leading lady (and he sees to it that he always has a pretty one), then he finds a large and comfortable armchair, and arranges with his director to rehearse the love scenes several times. Mr. Meighan has never said that this was his habit, but it would be nice for him if it were

Below, Thomas W. Ross, in Metro's "Fine Feathers," has found a sure way to produce the w. k. smile that won't come off. Even Eugene Pallette, who is not feeling particularly mirthful in this part of the picture, can't restrain his tendencies toward laughter. What is in the bottle? His hand is over the label so it is hard to tell. Perhaps it is hair tonic or furniture polish, or maybe something to drink, say—lemon pop



At the left, we have a glimpse of what Rabbi Loew in "The Golem" (Paramount) considers a jolly way to spend the evening. With a candle at his side and a bright and snappy tome written in Hebrew about the year stern-and-umpty B. C., he indulges in a giddy spree

At the right, Pauline Frederick, star of R-C pictures, proves true to her sex in her ideas of a good time. With a fire to look into and a cushion for her feet, she allows herself the blissful luxury of romantic musing. Who wouldn't like to know what she is thinking about?

Marion Fairfax rehearsing her first exterior scene for "The Lying Truth." Among those present are Rene Guissart, chief photographer (on platform with Miss Fairfax), Hugh McClung, co-director, Pat O'Malley, Claire McDowell and Charles Mailes

Mabel Normand "on the set" with Idella Emery, the youngest (looking) "Fourth Estate" that ever interviewed a star. Miss Normand wears the gown in which she appears in the grand ball episode in Mack Sennett's "Molly O"

Little Trips to Los Angeles Studios

With Ray Davidson

THROUGH the courtesy of *Sid Grauman*, I had the pleasure of making a tour through his new Metropolitan Theatre, which is now under construction in the heart of the business section of this city. Met the likeable *Sid* up in his office at his present theatre at Broadway and Third, and we traveled by foot over to the new theatre site. All the while *Sid* was telling me that it was his ambition in life to give Los Angeles the finest picture palace in America—and to rival and outdo the famous Capitol Theatre in New York.

Arriving at the new house at the corner of Sixth and Hill streets, we found more than 200 workmen busy on the structure. Making our way up the dusty and dirty temporary steps, we came out on what will be the balcony of the auditorium. One can hardly imagine the immense size of the interior. When completed, 4,400 people will be comfortably seated. *Sid* told me that the interior of the house would be decorated with "The Four Horsemen of the Apocalypse" style. The building is now up to about the seventh story.

When Completed

it will be twelve stories and will represent an outlay of nearly $3,000,000. On the top is going to be a mammoth roof garden that will seat more than 1,000 at a time. It is the plan of *Grauman* to stage shows and entertainments of this roof to rival the Ziegfeld Follies. The theatre is to have three entrances; one on Sixth, one on Hill and the other on Broadway. In order to get the Broadway entrance *Grauman* had to lease one of the most valuable pieces of property in the city. On this piece of property facing Broadway, *Grauman* is to build an entrance to the theatre that will be more than two hundred feet long and will comfortably accommodate more than one thousand people who might be waiting for the next show. It will not be a dreary wait for these people. An orchestra of fifteen will be playing in this lobby all during the day, and there will be entertainers. In the main theatre there will be an orchestra of sixty-five, and for the Sunday morning concert the number will be increased to one hundred and twenty-five.

I Received the Surprise

of my life when *Sid* told me that he was going to dig a tunnel from under his theatre right into the heart of Pershing Square, which is across the street, and two times a day he will have his musicians go through this tunnel and give a concert in the Square. At night brilliant colored spotlights from the theatre building will illumine the park. The theatre will contain a number of loges, and there will be a half dozen bellboys on hand to supply the wants of the guests. *Sid* says the theatre is going to have more conveniences than the best of hotels. *Sid* and I wandered a bit more about the place, and then sojourned over to the Alexandria, where he told me that he was going to exhibit only Paramount pictures.

Frank Lloyd has left Goldwyn and is to produce on his own hook. Lloyd is considering several releases, it is understood, but has made no announcement along this line yet. The director is responsible for some of Goldwyn's best money-makers.

Went Out to

Universal to learn something about their new and mysterious star whom they call *Miss Dupont*. *Mike Boylan*, their p. a., told me she was a "find"—whatever that is. He showed me some of her pictures; stills I mean. Some were fair, some bad, very bad, and some indifferent. *Mike* told me she has made one picture called "The Rage of Paris," which was directed by *Jack Conway*. *Mike* said the picture was more of a rage than its title—and again I question *Mike's* meaning. Anyhow, the mysterious *Miss Dupont*—she has no first name—is to make another one. *Irving "Kid" Thalberg* and the rest of the U outfit seem satisfied with her—so I guess that is all that's necessary.

The strike of the technical men at the various studios seems to be most over with and once more the lots are showing a little activity. Goldwyn, Fox, Lasky, Metro and Universal were practically shut down until a few days ago.

An arrival in town of note is Constance Binney, that delightful Realart star, who has come to make her pictures here. Maurice Campbell is handling the megaphone.

They are always pulling good ones on *Carl Laemmle*, but this one takes the cake. Everybody knows that *Carl* is going to entertain the censors here next week and he is going to have them stop at the Beverly Hills Hotel. So according to rumors, *Carl* is having a sign put up in every room where a censor is staying. The signs read: DON'T CUT OUR PICTURES——CUT YOUR EXPENSE ACCOUNTS.

While in the humorous vein we have another: The Western Motion Picture Advertisers were holding a meeting and it was suggested that *Cecil DeMille* be the speaker at the next meeting—but no one could think of a subject for *Cecil* to speak on. So *Ham Beall* arose and asked if it wouldn't be O. K. to have such a noted authority speak on this subject: DO SPORT SHIRTS PROVIDE SUFFICIENT PRIVACY FOR THE ADAM'S APPLE? And now we understand that *Cecil* has agreed to speak on the subject.

Some Weeks

there is no news and some weeks there is too much. This week is of the latter variety and makes it necessary for us to condense our column. So read: *Peggy Hyland* and *Fred Granville* have gone and done it—yep, got married. *Peggy*, you know is a star, and *Fred* is a director at Universal. *Norman Kerry* is going to England to do a picture with *George Fitzmaurice*. *Frankie Violet*, from Seattle, and another one of these Fame and Fortune beauties has arrived at Universal for a tryout. *Priscilla Dean* and her director, *Stuart Paton*, are back after several months sojourn in the north. *Lester Cuneo* is to make more five-reel westerns for Doubleday Productions. *Dave Butler* is back from his vacation and is making a new one called "In Walked Jimmy." *Katherine Hilliker* is here at Goldwyn's to title several films. The *Carter De Havens* have at last left for Atlantic City to spend the rest of the summer. *Tom Forman* has arrived from Paramount's Eastern lot. *Dallas Fitzgerald* is to direct *Gladys Walton* at Universal.

(Above) Milton Sills has managed to get hold of some very valuable liquid with which he sets about bringing Gloria Swanson back to consciousness in "The Great Moment" (Paramount)

"THE GREAT MOMENT"

Gloria Swanson Scores as Star of Paramount Film

Adapted by Monte Katterjohn from the story by Elinor Glyn. Directed by Sam Wood. Released by Paramount.

Nada Pelham } ..... Gloria Swanson
Nadine Pelham }
Sir Edward Pelham ..... Alec B. Francis
Bayard Delavel ..... Milton Sills
Eustace ..... F. R. Butler
Hopper ..... Arthur Hull
Lord Crombie ..... Raymond Brathwayt
Lady Crombie ..... Helen Dunbar
Bronson ..... Clarence Geldart
Sadi Bronson ..... Julia Faye
Blenkensop ..... Ann Grigg

This title is very apropos. There are great moments not alone for Gloria Swanson but also for Elinor Glyn and an ever avid audience. As a premier starring vehicle it eclipses anything we've seen. Not a single opportunity is overlooked. Nadine rides, dances, flirts and poses perfectly, even does a pretty plunge at a most unexpected moment.

Elinor Glyn's energetic quill has again scored heavily in her debut as a photo-playwright. She supervised the production and also appears in several scenes.

Daughter of an English nobleman, who fears the result of certain traits inherited from her Russian mother, Nadine has a very suppressed girlhood. Romantic dreams of freedom, when her knight shall appear, vanish as a prearranged engagement materializes.

Milton Sills, as Bayard Delavel, makes a splendid knight though doublet and hose give way to engineering togs. He escorts, rescues, marries, and un-marries her in swift succession. Then follows a mad whirr of gayeties, wherein the Russian nature asserts itself with utter abandon. Nadine wore charming gowns and a very lavish cloak in these scenes. Again Bayard comes to the rescue and a most unpleasant entanglement is averted. Recalling his delightfully tender emotion and abnegation, earlier in the plot, one feels sure they will be very happy.

Helen Dunbar played Lady Crombie quite graciously, and Alec Francis was a most despotic father. The others were equally well cast.

The author has built this plot around Miss Swanson, with consistent care and the latter has responded with whole-hearted and exceedingly clever interpretation.

RUTH L. DE LACEY.

At the left, Gloria Swanson wears one of her extraordinarily attractive gowns in her first starring picture for Paramount, entitled, "The Great Moment"

At the left, Gloria Swanson, looking especially delectable, performs her duties as an ornament to society in one of those scenes which Elinor Glyn knows so well how to write. She is probably somewhere in the luxurious ballroom, herself, for besides writing "The Great Moment" for Miss Swanson, she also appears in the picture as an actress

"LITTLE ITALY"

Alice Brady Seen to Advantage in Realart Film

Adapted by Peter Milne from the story by Frederic and Fanny Hatton. Directed by George Terwilliger. Released by Realart.

Rosa Mascani.....Alice Brady
Antonio Tumullo.....Norman Kerry
Marco Mascani.....George Fawcett
Father Kelly.....Jack Ridgway
Anna.....Gertrude Norman
Ricci.....Luis Alberni
Bianca.....Marguerite Forrest

The clever and accomplished Alice Brady has, we think, never appeared to better advantage than in the character role of Rosa Mascani in "Little Italy." Her unusual personality lends itself easily to the part and she plays it with that alternating spirit of lively abandon and intensely dramatic seriousness so characteristic of the warm-blooded descendants of Romulus and Remus.

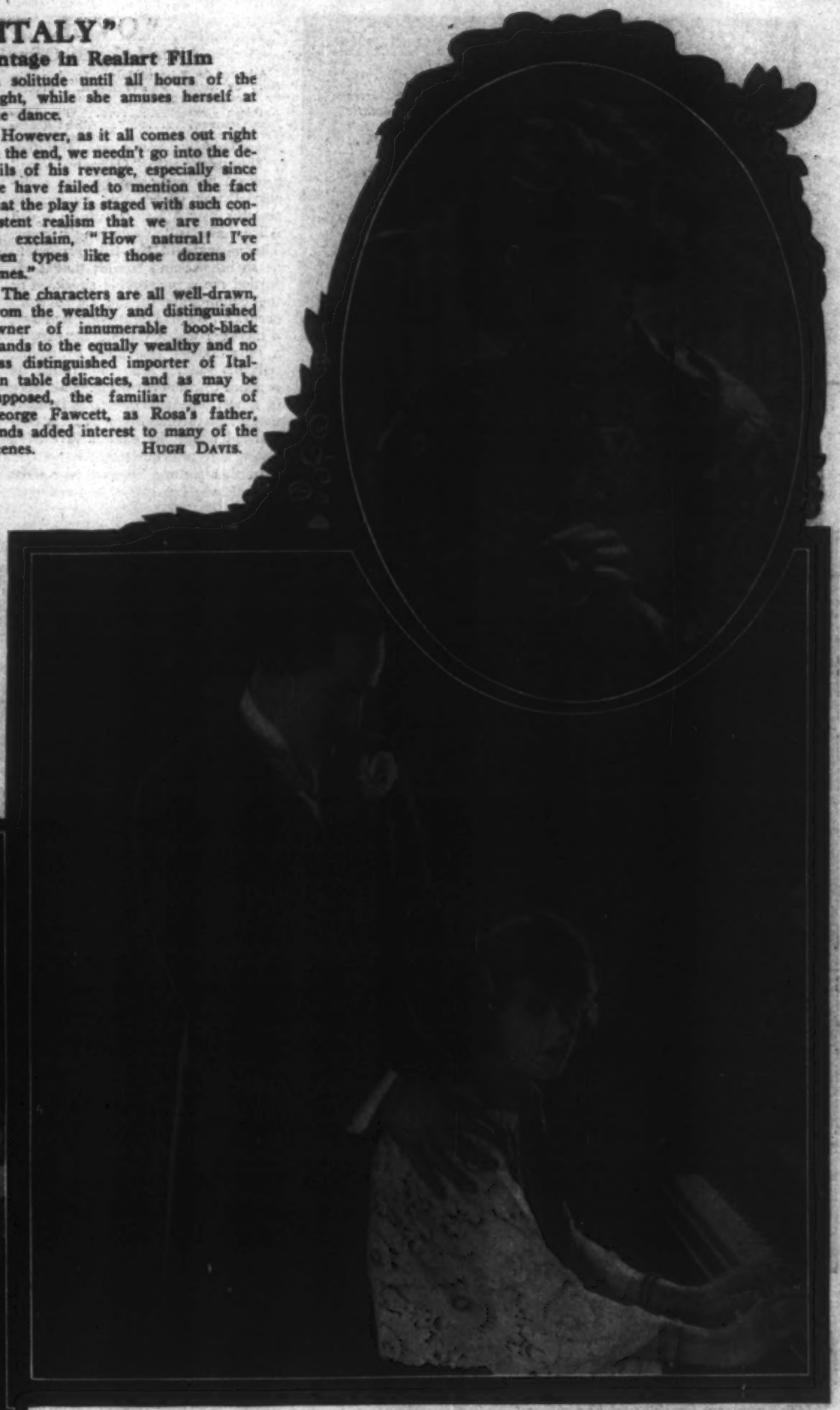
As the title suggests, the story is centered in an Italian colony almost within hailing distance of the Statue of Liberty and is concerned with a regular old-fashioned vendetta which has been imported from the Old Country and carefully nourished in its new setting. It ends with the marriage of Rosa to young Antonio Tumullo, head of the opposing faction, all of which is quite as it should be. There may be better ways of ending age-old feuds, but so far we haven't heard of one.

Of course, there are entanglements. There is the young political boss of the colony, so determined to marry Rosa that, to get rid of him for an evening, she makes an appointment to go rowing with him by moonlight and then leaves him, reclining on the cushions and twanging his guitar in solitude until all hours of the night, while she amuses herself at the dance.

However, as it all comes out right in the end, we needn't go into the details of his revenge, especially since we have failed to mention the fact that the play is staged with such consistent realism that we are moved to exclaim, "How natural! I've seen types like those dozens of times."

The characters are all well-drawn, from the wealthy and distinguished owner of innumerable boot-black stands to the equally wealthy and no less distinguished importer of Italian table delicacies, and as may be supposed, the familiar figure of George Fawcett, as Rosa's father, lends added interest to many of the scenes.

HUGH DAVIS.



At the left, Alice Brady begins to take an interest in the manner of attire affected by the opposite sex, and wonders how a pair of orthodox trousers would become her particular style of beauty

Above, music hath charms, but Alice Brady seems too upset to go on with it, what with Norman Kerry's hands on her shoulders

At the top of the page, Alice Brady as Rosa Mascani, the heroine of "Little Italy" (Realart) wonders if "he" loves her or not

Alice Lake in "Over the Wire," her latest Metro picture, has the dramatic role of a sister who sets out to avenge the death of her brother

(Below) In ideal surroundings an old story begins to unfold itself with Alice Lake as listener

"OVER THE WIRE"

Alice Lake in Gripping Metro Melodrama

Adapted by Edward Lowe, Jr., from the story by Arthur Somers Roche. Directed by Wesley Ruggles.

Kathleen Dexter.....Alice Lake
John Grannan.....Albert Roscoe
Terry Dexter.....George Stewart
James Twyford.....Alan Hale

The unique title, "Over the Wire," aroused my curiosity, and as a result, I was exceedingly anxious to see this new Metro picture in which Alice Lake is the winsome heroine. The meaning of the title proved to be so intense and terrible that it afforded me a memorable shock. For the culmination of the entire story occurs through a telephone message, a message which George Stewart, in a sensationally fine piece of acting, tells his sister (Miss Lake) that he is about to commit suicide. The story is a welcome change from familiar motion picture subjects as it is centralized about the exalted love of a sister and a brother.

In this picture Stewart represents a youth who has robbed his employer. He repents of his crime and offers to square it with the wealth of his sister. But the employer has a conventional idea of crime and punishment. He is without sympathy. He declares that he will punish the boy, and the boy, fearing a prison term, decides to commit suicide. At this point, his sister becomes the prominent figure, for she decides to avenge the crime. Miss Lake's acting at this point is decidedly impressive. She reveals the agonies of grief, and the inception of a great purpose.

Straightway she begins her mission of revenge. Yet it is not so easy as she thinks. She is not a perfectly free agent as love blocks the way, and through this love there ensues a strange courtship with interrupted elopements, and other peculiar happenings. Some of this is rather unconvincing, but the interest of it all justifies the lack of realism.

BERNARD SOBEL.

(Below) Breakfast is a happy event for Miss Lake and her brother, George Stewart

"THE GREATER PROFIT"

Edith Storey Scores Again in R-C Picture

Adapted by Bennet Ray Cohen from the story by Clifford Howard and Burke Jenkins. Directed by William Worthington. Released by R-C Pictures Corp.

Maury.....Edith Storey
Capt. Ward Ransom.....Pell Trenton
Nunc.....Willis Marsk
Crawkins.....Lloyd Bacon
"Gimp".....Bobbie Roberts
Creighton Hardage.....Ogden Crane
Mrs. Hardage.....Lillian Rambeau
Rhoda Hardage.....Dorothy Wood

That tantalizing question, "How does the other half live?" will doubtless be forever interesting to the human race. We love to know the secrets of our neighbor. We love the kitchen gossip of the millionaire's home. We delight in the revelations that have to do with kings and queens. Yet of all exposures, we love best those which have to do with crime and the underworld. Our interest, in this instance, has perhaps a two-fold cause: Perhaps we are anxious to know the mysteries of crime so that we may combat them and protect ourselves, but certainly we are anxious to know them because of the adventure, daring and thrill that makes life vitally interesting. Thus, a new work having to do with crooks is always welcome, and this particular picture, "The Greater Profit," is particularly so, for it has charming Edith Storey in the principal role of Maury.

In the story she is trained by her uncle for a crime career. He teaches her how to do shoplifting and safe breaking and such little arts as a finished crook finds necessary to success. To the girl, the illicit profession holds no unpleasantness, until, by a peculiar coincidence, she goes to live in a wealthy home where she encounters one Captain Ward Ransom. They fall in love with each other, but difference in position and the girl's former association with crooks, complicate matters.

Crawkins, a member of the gang, while engaged on a burglaring expedition, discovers Maury's love for the captain and, ruthless and avenging, starts to win her for himself. Many of the scenes at this point in the plot have great dramatic power and through all of them Edith is the brilliant central figure, appealing, quick in her effect, in her pantomime, convincing in her changes from love to hate. It is this convincing power which makes the latter part of the play convincing, for when she reveals the illicit operations of the "greater profiteers," she appears to become the justifying medium of society, exacting the penalty that is due.

An interesting member of the cast is Lloyd Bacon, son of Frank Bacon of "Lightnin'" fame. Pell Trenton is the love-making captain.

BERNARD SOBEL.

At the right, Edith Storey is as proud as Punch because she is a regular policewoman in her new R-C picture, entitled, "The Greater Profit"

(Below) Pell Trenton as Captain Ward Ransom feels very much elated over something he is about to tell Edith Storey and she is getting herself all prepared to say, "This is so sudden!"

(Above, right) A serious bit of criminality is performed by Lloyd Bacon, but Pell Trenton and the butler get him while Miss Storey softens the scene by a little feminine dismay

Is That So!

TOM MIX is to have *Eva Novak* for his leading woman in his forthcoming picture, "Trailin'."

Frank Elliott, the English actor, who was for years leading man at the Drury Lane Theatre in London, has been engaged by Metro to support *Bert Lytell* in "Lady Fingers," his next picture.

Sudworth Frasier, the young tenor who sang for an extended engagement at the Capitol last year, returned this week to sing at the big picture theatre.

Jack Mulhall, who was leading man for *Viola Dana* in "The Offshore Pirate," has been engaged to play opposite her again in "The Fourteenth Lover."

May Collins

has been engaged to play opposite *Gareth Hughes* in "Little Eva Ascends."

Kenneth Harlan, one of the screenland's popular leading men, was the featured guest at "Photoplayers' Night" on Delmonico's roof, July 28.

John Emerson and *Anita Loos* have retired to their country place at Bayside, Long Island, where they will cut and assemble "Good For Nothing," the new *Constance Talmadge* comedy.

Ora Carew, who recently appeared opposite *Tom Mix* in two photoplays, has been engaged as leading woman for *Bert Lytell* in the *Bayard Veiller* production, "Lady Fingers."

Mary Thurman has replaced *Jackie Logan* as leading women for *Dustin Farnum* in his first new starring picture for Fox, which is being made under the working title, "The Primal Law."

Clifford Robertson, Goldwyn casting director, is selecting the cast for *Albert Payson Terhune's* story, "Grand Larceny," soon to go into production.

Maxwell Karger will direct *Alice Lake* in her next Metro picture, "The Golden Gift."

Roscoe (Fatty) Arbuckle

and his company which includes *Lila Lee*, returned to Hollywood last week after filming scenes for "Freight Prepaid" in Chicago.

Roy Overbaugh, who has been head cameraman for *John S. Robertson* on all the latter's recent productions for Paramount, has arrived in London where he will assist *Mr. Robertson* in the same capacity on the production of "Perpetua."

Arthur Carewe will play a principal role in support of *Buck Jones* in a Western picture.

Carol Warren, formerly with the Metro's scenario department and later with the Famous Players-Lasky Corporation, has been added to the scenario department of R-C Pictures, and will go at once to Hollywood.

Henry Clive, whose portraits of *Wallace Reid*, *Gloria Swanson*, *Elliott Dexter*, *Bebe Daniels*, and other stars appearing in *Cecil B. De Mille's* "The Affairs of Anatol" were adapted for three-sheet posters for the production, has signed a year's contract whereby the Famous Players-Lasky Corporation secures his exclusive services for poster work.

Rupert Hughes, according to a report from the Goldwyn Studios at Culver City, has devised something different in photography that will be embodied in the production of his story "The Wall Flower," about to be placed in production.

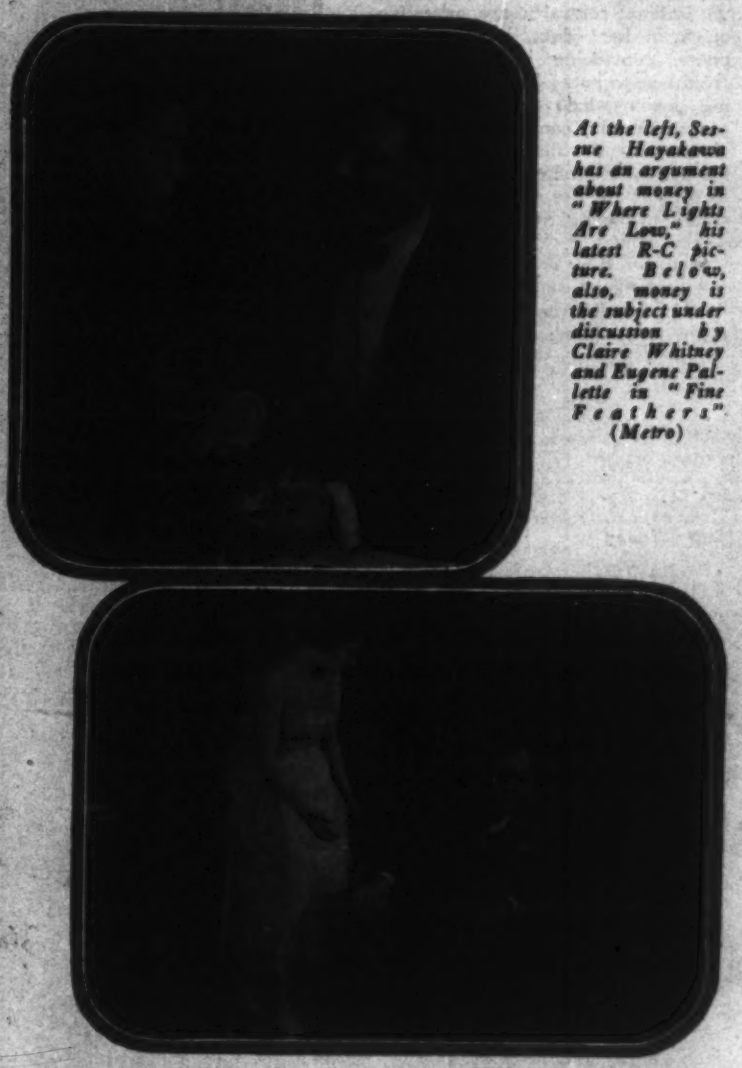
Edna Murphy and *Johnnie Walker* have finished work on their second co-starring vehicle for Fox.

Edward Sedgwick, who went to California to direct *Edna Murphy* and *Johnnie Walker* for Fox, is now directing *Buck Jones*.

Lydia Titus, the old-time character actress, has been engaged for an important character role in the new story on which *Shirley Mason* is working at the Fox Hollywood studio.

Paramount London Reorganization

Reorganization of Paramount's producing forces in London is announced by Adolph Zukor. In the future Paramount pictures made in Europe will be produced by the foremost Paramount directors and will be enacted by American stars and leading players. John S. Robertson and George Fitzmaurice head two producing units which have already been sent over. Mr. Robertson is now at work on "Perpetua" with David Powell and Ann Forrest heading the cast. Mr. Fitzmaurice's first production will be "Three Live Ghosts" with Norman Kerry, Anna Q. Nilsson, John Miltern and Cyril Chadwick in the cast. His next production will be "The Man From Home."



At the left, Sessue Hayakawa has an argument about money in "Where Lights Are Low," his latest R-C picture. Below, also, money is the subject under discussion by Claire Whitney and Eugene Pallette in "Fine Feathers" (Metro)

Lady Tsen Mei Film

James B. Leong, the Chinese producer, who has been at work for several weeks on the West Coast filming "The Lotus Blossom" in which Lady Tsen Mei, the Chinese star, will appear, is now on his way East, bringing with him the finished picture. "The Lotus Blossom" will be released through National Exchanges, Inc., in October.

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Goldwyn Editorial Reorganization

A reorganization of Goldwyn's editorial department has been put into effect with Paul Bern as editor-in-chief, succeeding J. G. Hawks. Ralph Block and Clayton Hamilton have been named associate editors.

Hichens to Write Film

Robert Hichens, the famous English author, is to write an original story for screen adaptation by Famous Players-Lasky British Producers, Ltd. "The Garden of Allah," "Barbary Sheep," "Bella Donna," and other of Mr. Hichens stories have been filmed but this is his first venture in writing directly for the screen.

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Gaylord Lloyd Comedies

Pathe announces that it will release a series of one-reel comedies beginning in September which feature Gaylord Lloyd, an elder brother of Harold Lloyd. The first of the series is "Trolley Troubles," directed by Alf Goulding.

R-C Resumes Production

R. J. Tobin, general manager of production for R-C Pictures Corporation, has arrived in Hollywood and plans are under way for the immediate resumption of production on a large scale to keep ahead of the releasing schedule calling for a minimum of twenty-six productions a year.

The R-C production program schedule includes four series of releases. Pauline Frederick will star in one series; Sessue Hayakawa, who is on his way back to Hollywood after spending a few weeks in the East, will star in another; and there will be two other series known as Directors' Productions headed by Louis J. Gasnier and William Christy Cabanne. The latter is now at work on "The Barricade," by Dr. Daniel Carson Goodman in New York.

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Reviving "The Lone Wolf"

Myron Selznick, has chosen "The Lone Wolf," as a Selznick revival release for August 20th. "The Lone Wolf" is from the book by Louis Joseph Vance. Herbert Brenon personally directed the production and Hazel Dawn and Bert Lytell are at the head of a cast which also includes Alfred Hickman, Edward Abels, William E. Shay, Stephen Grattan, William Riley Hatch, Florence Ashbrooke, Juliet Brenon, Joseph Chailles, Ben Graham and Robert Fisher.

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National Exchange Releases

From the offices of National Exchanges, Inc., comes the announcement that a contract has been closed with Sam Efrus for the release of a series of two-reel comedies, the first two of which are "The Midnight Girl" and "Wanted a Girl" featuring John Junior and Edna Shipman. "Shadows of the West," a five-reel feature presented by the Motion Picture Producing Co. of America, Inc., is also being released through National Exchanges.

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To Release Sketchografs

Educational will release early in August the first of a series of one-reel novelties called Sketchografs. Each will tell a story in sketches, the moving pictures showing the actual drawing of the pictures. Julian Ollendorff, the producer and artist, manipulates a motion picture camera with his left hand while he draws the sketches with his right hand. "Play Ball!" is the first Sketchograf of the series.

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Taylor to Resume Work

William D. Taylor, just returned from a tour through England, Belgium and France, is making preparation for his next picture. He expects to resume production August 8, but the story and star have not yet been named. Mr. Taylor was granted three months leave of absence to recuperate from ill health and operations.

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Next Conway Tearle Picture

At the Selznick Studios in Fort Lee, Conway Tearle has started work on "A Man of Stone," a production to be devised from a story by John Lynch and Edmund Goulding. George Archainbaud will direct.

FIGHT PICTURES ARE SHOWN

Exhibition in New York of Jersey Fight Film Declared Legal

THE motion pictures of the Dempsey-Carpentier fight opened at the Forty-fourth Street Theatre last Saturday morning, after a postponement and some litigation.

Exhibition of the pictures in New York State is possible without violation of law, according to an opinion submitted to Joab H. Banton, Acting District Attorney, by Assistant District Attorney Robert S. Johnstone and John Caldwell Myers, of the appeals bureau of the District Attorney's office.

The films were brought to New York and exhibited at Fox Hills Hospital for the benefit of the wounded soldiers.

"Tex" Rickard, promoter of the fight, and Frederick C. Quimby, motion picture exhibitor, were fined $1,000 each in Federal court after pleading guilty to violation of the interstate commerce law in transporting the pictures across the state line into New York.

Judge Sheppard said that he understood the law prohibiting the transportation or importation of fight pictures was enacted by Congress in 1912 to meet a peculiar situation.

"While it is probably constitutional," Judge Sheppard said, "it looks to me like an unnecessary interference by Congress with the police regulations of the states which allow such encounters. From the caste of the audience that attended the exhibition at Jersey City, it was a gathering of people of refined tastes."

Acting District Attorney Banton declared there is nothing now to prevent the showing of pictures in this State, as the film producers cannot be punished a second time for the same offence. There is no law in this State barring the showing of fight pictures.

San Francisco Film Company

The Exploitation Company, a syndicate of prominent San Franciscans with a paid-in capital of $200,000, has been completed and contracts signed for the first "made in San Francisco" super-motion picture productions. The syndicate includes Louis Metzger, president; James I. Plunkett, vice-president; Jefferson W. Asher, secretary, and Alfred R. Kelly, treasurer.

Contracts were closed with Allen Holubar and Dorothy Phillips to begin work immediately on the first of six productions. This will be a French-Canadian story upon which Holubar has been at work for the past three months.

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Irene Castle Injured

Irene Castle is ill in the Women's Hospital, the result, it is said, of injuries received when an actor with whom she was playing before the camera gave a too realistic performance and choked her so badly that her neck was discolored. The accident is said to have occurred on July 15, and although she was made ill at the time she continued in the play. She became so ill on July 26 that she was taken to the hospital for treatment.

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Start Walthall Film

Vitagraph has begun the production of "Flower of the North," based on the novel of the same name by James Oliver Curwood. Henry B. Walthall will have the leading male role and Pauline Stark will appear opposite Mr. Walthall.

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Film Actors Judge Babies

Margaret Marsh, sister of Mae Marsh, and Wilfred Lytell, brother of Bert Lytell, both prominent screen players, will act as judges for the first day of the baby show, Thursday afternoon, at Starlight Amusement Park in the Bronx.

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Trixie Friganza on Screen

Trixie Friganza, musical comedy and vaudeville star, will make her appearance in films when her present contract expires. She has several former stage successes which she thinks will screen well.

Bryan's Daughter Producing

Mrs. Ruth Bryan Owen, daughter of William Jennings Bryan, has entered the movies as a scenario writer and director. Mrs. Owen has written one which is based upon an Oriental romance, which she produced in Miami, and brought to New York in completed screen form. Its title is "Once Upon a Time." Prior to her departure to fill some Chautauqua lecture engagements Mrs. Owen announced that her picture would shortly be given a general release and that she would direct the making of a series of special subjects this fall.

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"Grim Comedian" Finished

A print of Rita Weiman's first original screen story for Goldwyn, "The Grim Comedian," has been received by the New York Exchange, and will be ready for early fall distribution. The leading roles are played by Phoebe Hunt, Gloria Hope, Laura Lavarnie, Mae Hopkins, Jack Holt, Bert Woodruff, John Harron, and Joseph Dowling. Frank Lloyd directed.

. . .

Betty Ross Clarke Married

Betty Ross Clarke is a bride of a month, having married Lieut. Arthur Collins, a former member of the Royal Flying Corps, and now connected with the Continental Bank of Los Angeles.

. . .

Change Title of Film

"This Is So Sudden" is the title of Roscoe (Fatty) Arbuckle's Paramount picture which was produced under the name of "Should a Man Marry?" James Cruse directed the film, which is by Walter Woods.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 202, 203, 204 and 205 of this issue.

Other reviews will be found on page 214.

Directors—XXVI

(C) Hartsook

MACK SENNETT

Famous comedy producer who is also making feature pictures. He has just finished "Molly O," starring Mabel Normand

Show for Children

A special matinee performance was given at Loew's American Theatre Tuesday morning for the crippled children and inmates of the orphan homes of New York by the Loew Theatrical Enterprises and the Arrow Film Corporation. The children met the film star, Jack Hoxie, in person and saw his latest cowboy picture, "Cyclone Bliss."

. . .

Censor Board Takes Oath

The Motion Picture Commissioners, named by Governor Nathan L. Miller, took the oath before Secretary of State John J. Lyons Monday morning. The Commission will be located on the twenty-third floor of the Candler Building. All three of the Commissioners are busy in selecting the staff of helpers and arranging a mass of preliminary details.

. . .

Commissioner Warns Girls

The State Labor Commissioner of California, located at San Francisco, has issued a warning to "movie-struck" maidens to consider well before investing in motion picture company stock. He has been busy collecting money from men misrepresenting themselves as salesmen for stock and a chance to be become movie stars.

. . .

New Holman Day Series

A new series of Holman Day two-reel dramas of life in the Maine Woods has been contracted by Pathe, beginning with "The Black Ace." Edgar Jones and Edna May Sperl are featured with Carleton Brickert and Ben Hendricks, Jr., prominent in the cast.

. . .

Hedda Nova Picture

National Exchanges, Inc., announces for September release, a five-reel picture, "Shadows of the West," featuring Hedda Nova and presented by the Motion Picture Producing Company of America. The late Lieut. Pat O'Brien plays the masculine lead in it.

New Fox Specials

Three new Fox pictures opened engagements in Broadway theatres this week, replacing "Over the Hill," "The Queen of Sheba," and "A Connecticut Yankee." They are "Thunderclap," at the Central Theatre, written by Paul H. Sloane, and directed by Richard Stanton, in which the leading roles are played by Mary Carr, Violet Mersereau, J. Barney Sherry, Paul Willis, John Daly Murphy and Walter McEwan; "Shame," at the Lyric, with story by Emmett J. Flynn and Bernard McConville, directed by Emmett J. Flynn, with cast including John Gilbert, Rosemary Theby, Doris Pawn, George Siegmann, William V. Mong and Mickey Moore; and "A Virgin Paradise," at the Park, written by Hiram Percy Maxim and directed by J. Searle Dawley, with Pearl White in the leading role, supported by Robert Elliott, J. Thornton Baston, Alan Edwards, Henrietta Floyd, Grace Beaumont, Mary Beth Barnelle, Lynn Pratt, and Charles Fulton.

. . .

Kipling Likes Picture

Rudyard Kipling has seen his own screen version of "Without Benefit of Clergy," and authorized a cable to Pathe Exchange in which he pronounces the picture "a great artistic achievement." The cable adds that Mr. Kipling is especially pleased with the "remarkable work of Virginia Faire." Paul Brunet arranged a private showing of the picture for Mr. Kipling prior to its release for public exhibition abroad. The performance was given at the Alhambra in London. Lord Beaverbrook was among the invited guests.

. . .

Starts Paramount Special

Director Sam Wood started work at the Lasky studio last week on his new special production for Paramount in which Wallace Reid, Gloria Swanson and Elliott Dexter will be seen in the three leading roles. "Don't Tell Everything!" is the title finally chosen for the picture, which is from a story by Lorna Moon, with scenario by Albert Shelby LeVino. Location scenes in Pasadena mark the beginning of the picture, which is being produced under the supervision of Thompson Buchanan.

. . .

"Man with Two Mothers" Finished

Paul Bern has finished photographing Goldwyn's first Alice Duer Miller photoplay, "The Man With Two Mothers," and is now supervising the cutting of the picture. Mr. Bern finished the photography in record time. Cullen Landis plays the leading role, Sylvia Breamer plays opposite him, and Mary Alden has the role of one of the mothers.

. . .

Johnny Hines Film Shown

"Burn 'em up Barnes," in which Johnny (Torchy) Hines makes his debut in feature length productions, was given its out of town try-out last Wednesday at the Colonial Theatre, Peekskill, New York. In the cast are Edmund Breese, George Fawcett, Betty Carpenter and J. Barney Sherry.

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DOLLARS AND SENSE

By INVESTOR

Who Tells of Market Conditions and Offers His Services to Mirror Readers

MONEY is still cheap, so cheap at the end of last week that some of the interior Banks withdrew their funds from New York. Until the crop movement gets into full swing, we are unlikely, I think, to see any appreciable rise in rates. Consequently the upward movement in Bond prices continues and the bargains I have spoken of so often in past weeks in this column cease to exist in many cases. Though the market is strong, however, many investors find themselves without funds, owing to continued business stagnation and the market can hardly be described as very active.

I think Air Reduction Company Convertible Gold 7 per cent. Debenture Bonds, due 1930 at 95, yielding 7.80 per cent. are cheap however, and a good purchase for those who can afford to buy an unlisted security. The company is in a strohg financial position. According to the statement they enclosed with their regular quarterly dividend check, the company have no outstanding loans other than these Debenture Bonds. This means they owe their banks nothing. They have on hand sufficient U. S. Treasury Certificates to pay all 1920 Federal Taxes, cash $1,162,000 and accounts and notes receivable of $1,-124,000. Its Accounts Payable (current bills) amount to $217,000. The company's gross sales for the first six months of this year amounted to about 77 per cent. of the gross sales for the same period in 1920. Such a showing is indicative, I feel, of considerable stability.

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CADILLAC: A new eating place where both the food and the service are beyond criticism.

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GERTNER'S: Wholesome food: quick service at popular prices. Danish pastry a specialty.

GREENWICH VILLAGE INN: The best known place in the Village.

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HENRICI'S: One of the most famous of Chicago's eating places. "No orchestral din."

JACK'S: Always reliable. A New Yorker's restaurant for years. Sea food of the best.

JOEL'S: Mexican and Spanish food. Newspapermen and artists' rendezvous.

LITTLE CLUB: An unusual spot where many of the world's celebrities gather nightly. Good music, food and service.

MAY-NOVEMBER FARM: The summer-time road resort at Hartsdale. During the current season Nick Prounis will act as Manager-Proprietor, having leased the place from Thomas Healy.

MURRAY'S: One of the institutions of New York. A restaurant with decorations patterned after the classic.

PALAIS ROYAL: A beautiful restaurant in which beautiful revues are staged at dinner and after the theatre.

PELHAM HEATH: A place to dine comfortably and palatably just out of town.

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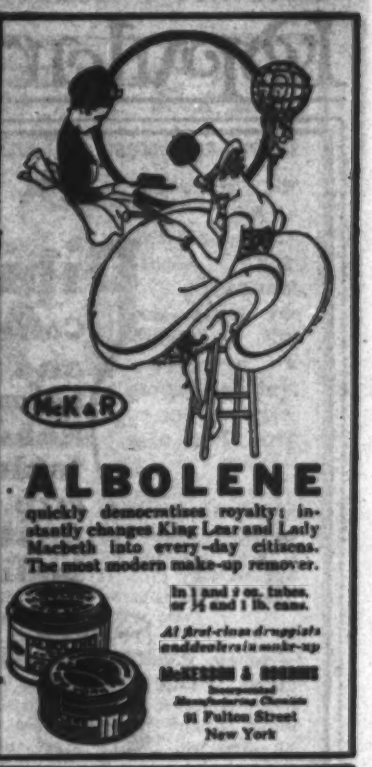
REUBEN'S: A delicatessen store which has become famous. Now a restaurant where the aim is to give tasty food.

RUSSIAN INN: A quaint restaurant where both the food and the atmosphere are delightful.

SOTEROS: Known as the "13th chair." Famous in the Chicago loop for steaks and chops.



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